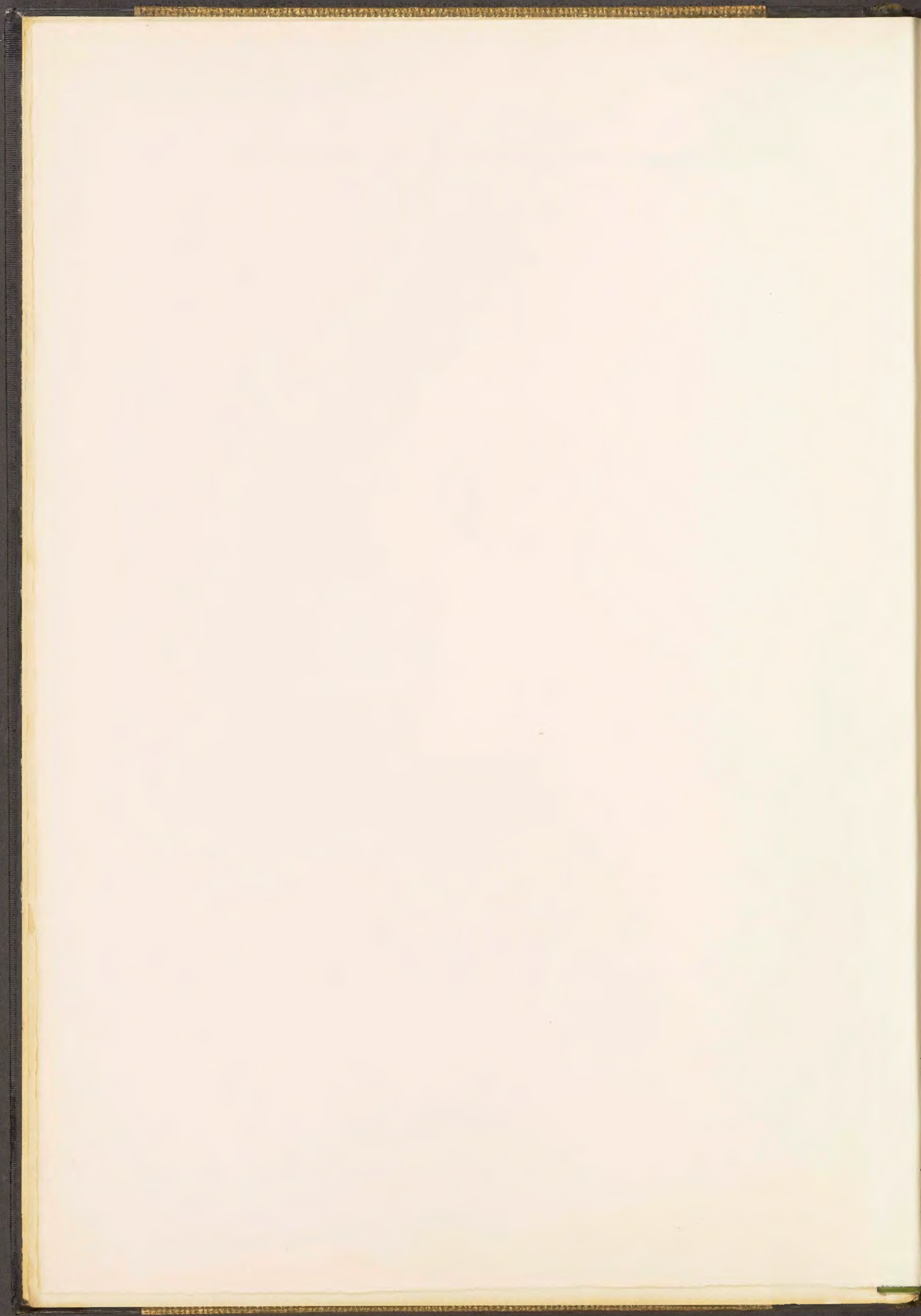


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THE GEORGE EUMORFOPOULOS COLLECTION

CATALOGUE

OF THE CHINESE, COREAN
AND PERSIAN POTTERY
AND PORCELAIN

By R. L. HOBSON

KEEPER OF THE DEPARTMENT OF CERAMICS
AND ETHNOGRAPHY, BRITISH MUSEUM



ED ROBERTS

Volume Five

THE CH'ING DYNASTY PORCELAIN
K'ANG HSI, YUNG CH'ENG, CH'ËN LUNG, & LATER PERIODS
ERNEST BENN, LTD. BOUVERIE HOUSE, LONDON

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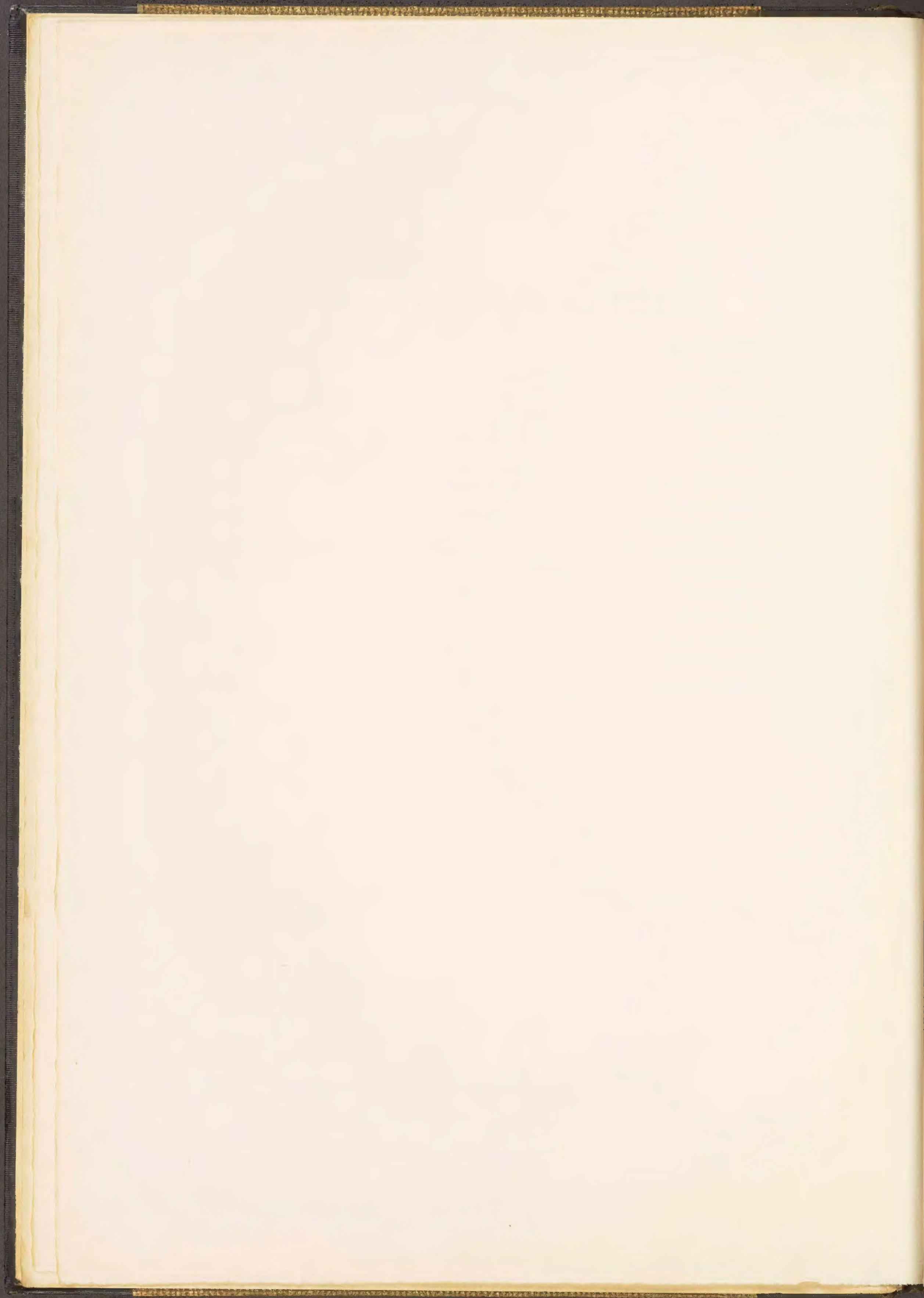
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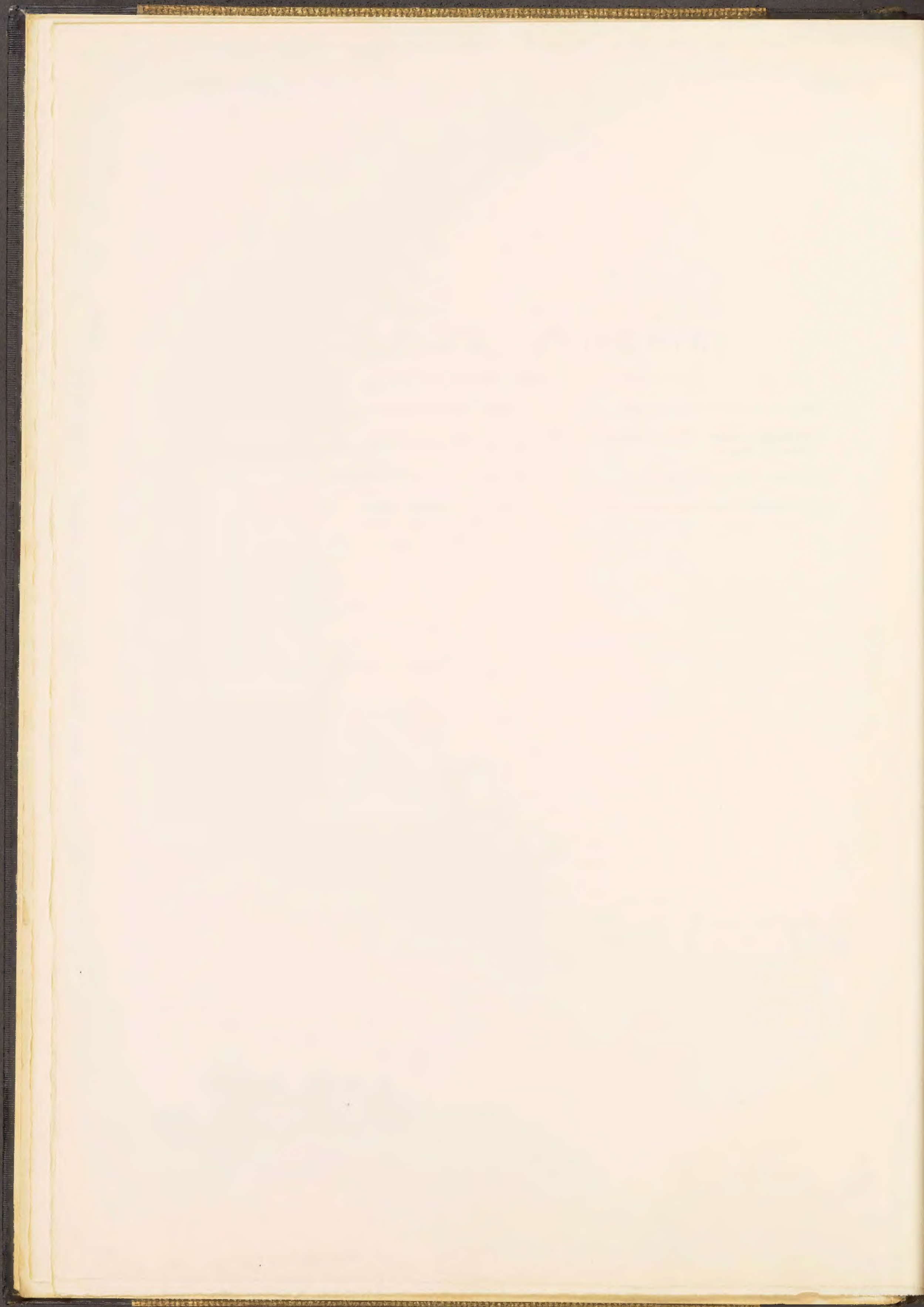
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Han	206 B.C. to A.D. 220
T'ang	A.D. 618-906
Sung	960-1279
Yuan	1280-1368
Ming	1368-1644
Ch'ing	1644-1912

PRINCIPAL REIGNS OF THE MING DYNASTY

Hung Wu	1368-1398
Yung Lo	1403-1424
Hsüan Tê	1426-1435
Ch'êng Hua	1465-1487
Hung Chih	1488-1505
Chêng Tê	1506-1521
Chia Ching	1522-1566
Lung Ch'ing	1567-1572
Wan Li	1573-1619
T'ien Ch'î	1621-1627
Ch'ung Chêng	1628-1644

REIGNS OF THE CH'ING DYNASTY

Shun Chih	1644-1661
K'ang Hsi	1662-1722
Yung Chêng	1723-1735
Ch'ien Lung	1736-1795
Chia Ch'ing	1796-1820
Tao Kuang	1821-1850
Hsien Fêng	1851-1861
T'ung Chih	1862-1874
Kuang Hsü	1875-1908
Hsüan T'ung	1909-1912



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¹ Referred to in the text as *Chinese Pottery and Porcelain*.



INTRODUCTION

IN 1644 the Ming dynasty had run its course. Internal rebellion provoked by the misrule of degenerate emperors, and external pressure from the warlike Manchus, who were threatening invasion from the north, had combined in its overthrow; but in the final struggle dissension among the Chinese generals gave the prize to the Manchus, and their boy prince, Shun Chih, ascended the dragon throne at Peking.

The new dynasty, which had already assumed the Chinese title of *ta ch'ing*, was busy for several years in establishing a firm hold on the eighteen provinces of China; and in these circumstances little attention was likely to be given in high quarters to ceramic matters. Indeed, as late as 1673 the Manchu emperor was again fighting for his throne against the formidable rebellion of the Three Princes, in the course of which the great porcelain centre, Ching-tê Chên, was invaded and the Imperial factory was destroyed. But in 1680, when the rebellion was practically over, the Imperial factory was rebuilt and reorganized under the capable guidance of Ts'ang Ying-hsüan whom the Emperor appointed superintendent. The industry revived under the Imperial patronage, and a veritable renaissance began; and it is to this era rather than to the earlier years of the dynasty that we should ascribe those splendid porcelains which have made the K'ang Hsi period famous.

Père d'Entrecolles, a Jesuit priest who lived and worked at Ching-tê Chên during the latter part of the reign of K'ang Hsi, gives us in two letters (written in 1712 and 1722) an intimate account of the Chinese porcelain industry at that time. From him we learn the processes which were in use, the nature of the materials employed, the elaborate system of manufacture, and something of the life of the people. Another and more authoritative account written a few years later by the director of the Imperial factory himself supplements the observations of Père d'Entrecolles: so that there is no lack of first-hand information on the porcelain of the Ch'ing renaissance. But after all it was only a renaissance. The processes described are in the main those of the Ming dynasty; and though we shall have occasion to note several new developments which are essentially Ch'ing, the underlying principles of the art had already been established and, indeed, are those described in Vol. IV.

The impetus of the Ch'ing revival was not spent before the middle of the eighteenth century. The triad of great Emperors, K'ang Hsi, Yung Chêng, and Ch'ien Lung, were all enlightened patrons of the arts; and the Imperial porcelain works were placed under the superintendence of three gifted and enterprising men. Ts'ang Ying-hsüan, already mentioned, was followed in the Yung Chêng period by Nien Hsi-yao; and the greatest of the three, T'ang Ying, was appointed to assist him in 1728 and eventually succeeded to the directorate.

The rule of this triumvirate ended in 1749, and, though doubtless its influence was felt for many years, the subsequent history of the Imperial factory has little of interest for us. Fine porcelain was still produced, but on the old lines; and in the absence of fresh inspiration the work gradually degenerated. The final blow was struck by the devastation of Ching-tê Chên during the disastrous T'ai-p'ing rebellion (1850-1875); and, though the factories were afterwards rebuilt, the prestige of Chinese porcelain has never been recovered.

The official records of Ching-tê Chên concern themselves almost entirely with the doings of the Imperial factory. But this immense ceramic centre, which had a million inhabitants in the time of Père d'Entrecolles and three thousand kilns, included hundreds of private manufacturers who followed the lead of the Imperial potters with varying success. The foreign trade alone must have been enormous, orders pouring in continually from the European merchants at Canton and

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Amoy. Special types of porcelain were made to suit the foreign taste; and though we are told that these were unsaleable in the home market, they were not without influence on the Chinese ceramic art. Père d'Entrecolles expressly states that the Mandarin of Ching-tê Chên begged him from time to time to suggest new and strange forms which might catch the fancy of the Emperor. Moreover, the designs sent out from Europe to be copied on the porcelain services ordered by the merchants left their mark on Chinese decoration; and European artists working at Peking introduced foreign ideas which we see reflected on the later Chinese porcelains.

But while the collector to-day may find these side issues curious and amusing, his true delight is in the porcelain made in pure Chinese taste. The export ware which flooded Europe from the middle of the seventeenth to the end of the eighteenth century, though often excellent in material and brilliant in colour, is apt to be complicated and bizarre in form and crowded with meaningless ornament. The pure Chinese porcelain with its refined and graceful forms, its dainty painted designs or brilliant monochrome glazes, will satisfy the most exacting taste. The supreme skill of the Chinese in rendering certain designs such as flowers, trees, birds, and landscapes, their natural taste for ornament and their unerring instinct for colour, added to that wonderful dexterity, the inheritance of long ages of craftsmanship, have placed their porcelain in a class by itself.

The fact that pure Chinese designs have a meaning which is not always obvious adds a certain intellectual spice to the aesthetic pleasure which they give us. We may not care to penetrate these mysteries; but they are there, although never for a moment do they obscure the beauty of the decoration. It is, however, not without advantage to know something of the Chinese symbolism, as it helps us to understand what might otherwise seem grotesque and unreal to Western eyes. Not that the deliberately grotesque is non-existent in Chinese art. Far from it! The Chinese have a strong vein of humour which shows itself in many delightful absurdities, especially in their figure modelling. But apart from that the remoteness of Chinese ideas from our own makes for misunderstanding and consequently lack of appreciation in the uninitiated. And so where possible the meaning of the Chinese ornament has been briefly explained in the Catalogue. A fuller treatment of this fascinating subject, as well as of the general history of the Ch'ing porcelain, will be found in *The Later Ceramic Wares of China*.

It should be added that the objects described in this volume are all porcelain and doubtless were all made at Ching-tê Chên. The pottery and stoneware of the period will be treated in the miscellaneous section of the next volume.

CATALOGUE OF THE CHINESE PORCELAIN OF THE CH'ING DYNASTY

CH'ING BLUE AND WHITE PORCELAIN

IN the manufacture of blue and white porcelain the Chinese are unrivalled. Their Japanese neighbours have at times approached within measurable distance of them, but the potters of no other nation have succeeded to a comparable extent in controlling the flow of the colour and in developing its finer shades on true porcelain. Whether this precedence is due to anything besides the inherent virtues of the Chinese materials is a question for the practical potter: but it is believed that in one respect at least the Chinese method of manufacture is unique. In other countries the porcelain body on which the blue designs are painted is "biscuited," *i.e.*, hardened by a preliminary firing. In China it is only dried. The blue pigment, liquified with water, is then painted with a brush on the surface, the covering of glaze is added,¹ and the firing of the whole is completed in one operation. Cobalt, the mineral from which the blue is derived, is one of the few colouring agents which will stand the intense heat of the porcelain kiln and which consequently can enjoy the protection of the glaze.

The virtues of the Ming blue and white were described in the last Volume. The deservedly high reputation of the K'ang Hsi blue and white has been won chiefly by technical superiority. The potting is good, the body material clean and of fine grain, and special care was taken in the preparation of the blue pigment. The cobaltiferous ore was roasted and purified again and again, until the very essence of the blue had been extracted. This precious essence was economized by blending it with the coarser blue in proportions which varied according to the quality of the ware. Hence the various grades of K'ang Hsi blue and white. In the finest specimens the body is solid white like curds, the blue pure sapphire, and the glaze so clear that the vessel seems to have just emerged from a bath of spring water. On inferior specimens the blue is duller and usually has a strain of red or indigo. But in both qualities there are darker and lighter shades.

The painted designs are traced in faint outline and then filled in, not with flat washes as is usual with Ming blue and white, but in graded depths which have the effect of marbling. This gives a pleasing play of light and shade and breaks up masses which would otherwise be overpowering. In addition to the blue painting on a white ground, the converse method of reserving the design in a blue ground was frequently and successfully used.

We are told that elaborate sub-division of labour was practised at Ching-tê Chên at this time, and that every piece passed through many hands in the process of decoration. This will explain why so many of the K'ang Hsi designs tend to be stiff and formal, and lack the grace and suppleness of the Ming blue and white paintings. But whatever criticisms we may have to make on this score, we have nothing but admiration for the quality of the blue.

Great quantities of K'ang Hsi blue and white were shipped to Europe by the East India Companies, especially by the Dutch. Some of it was decorated with the best quality of blue, but naturally these export goods did not always receive the same loving care as the fine porcelain made

¹ By dipping the piece in a bath of liquid glaze or by blowing the glaze on through a tube.

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for native use. It is, however, wonderfully good on the whole, and one rarely sees a piece of K'ang Hsi blue and white which has not the hall-mark of quality.

There is one kind of blue and white which is specially beloved by the Chinese dilettante. The Americans have given it the name of "soft paste," which has passed into general use, while we have attempted to define it as "steatitic": E 36 and 39 (PLATE 7). Its body material, though far from soft, has a more earthy appearance than that of the ordinary porcelain; and it is in fact compounded with a special clay which Père d'Entrecolles described as *hua shih* or soapy rock.¹ Its glaze too is peculiar, having a softer appearance than the usual porcelain glaze and being generally crackled. It is said that the "steatitic" body was peculiarly favourable to painted designs, having a surface like vellum, while the surface of the ordinary ware might be compared with that of paper; and it is certain that the Chinese potters lavished their best blue and their most skilful brush-work on this dainty ware. But it was expensive to make and was used principally for small objects such as the furniture of the writing table (brush-washers, water-pots, boxes for seal vermilion, miniature vases, etc.), snuff bottles, and the like. A later and more economical method of applying the *hua shih* merely in a surface wash permitted its use on larger objects: see E 42 (PLATE 9).

The interest of the modern collector in the ordinary blue and white ceases with the K'ang Hsi period; and not without reason, for the ware seems to have gone out of fashion, even in China, with the coming of the *famille rose* enamels. It was, however, made in the Yung Chêng and later periods, though less care was then devoted to the refinement of the materials, and the results were correspondingly inferior. We must, however, make exceptions in favour of the imitations of Ming blue and white which were made with the utmost skill by the Yung Chêng potters, and also of the "steatitic" blue and white which lost nothing of its excellence in the Yung Chêng and Ch'ien Lung periods.

Blue-painted designs are occasionally seen beneath the other glazes beside the white. On E 52 and 53 (PLATE 8), for instance, we find them under a lavender glaze.

E 1. Plate 1

Jar, ovoid, with short neck almost straight. Porcelain painted in underglaze blue with a design of ascending and descending prunus boughs in white in a blue ground which is netted with lines suggesting cracked ice: dentate border on the shoulder. The neck and edge of the shoulder are unglazed where the cover would fit.

K'ANG HSI PERIOD. H. 8.25"

The beautiful design of blossoms and sprays of the winter-flowering prunus falling on the ice that is breaking up at the approach of spring is a favourite decoration for New Year gifts, the Chinese New Year falling three to seven weeks later than ours. It was customary to send fragrant tea and such like presents in prunus jars at this season, but it was expected that the jars would be returned.

E 2. Plate 1

Pair of jars with ovoid body and short straight neck. Porcelain painted in sapphire blue under the glaze, with flowering plants, pendent and erect, and birds. Borders of diaper patterns and leaves. The neck is unglazed and washed with brown slip. Empty double ring under the base.

K'ANG HSI PERIOD. H. 7.4"

E 3. Plate 47

Vase with ovoid body and short straight neck. Porcelain painted in dark blue under the glaze with chrysanthemum scrolls: stiff leaves on the neck. The base is unglazed.

SEVENTEENTH CENTURY. H. 15.4"

E 4. Plate 2

Jar, cylindrical, with short straight neck. Porcelain painted in underglaze blue with two fan-shaped panels with figures in landscape and a ground of cracked ice pattern with lotus sprays reserved in white. The base is unglazed.

SEVENTEENTH CENTURY. H. 10.6"

¹ This was thought to be steatite; but Vogt, who analysed samples of it, pronounced it a kind of pegmatite: see *The Later Ceramic Wares of China*, p. 18.

CH'ING BLUE AND WHITE PORCELAIN

E 5. Plate 3

Beaker (*ku*) with slender stem and bulb, and spreading mouth and base. Porcelain painted in sapphire blue under the glaze. On the bulb are a four-clawed dragon pursuing a pearl, flames, and a fan-symbol. On the neck and stem are plantain leaf designs in bronze style: borders of dentate and hatched chevron patterns. Empty double ring on the base.

K'ANG HSI PERIOD. H. 12.6"

E 6. Plate 2

Pair of beakers with bulb on the stem, and spreading mouth and base; the sides are lightly moulded in bands of petal-shaped compartments. Porcelain painted in underglaze blue of good quality. In the compartments are rock and flower designs alternating with landscapes: floral designs in the spaces, and borders of hatched chevron and stiff leaf patterns. The base-rim is beaded to fit a stand. Marks, the lozenge symbol and the pearl symbol in double rings: see p. 64.

K'ANG HSI PERIOD. H. 17.85"

E 7. Plate 2

Beaker, octagonal, with spreading mouth. Porcelain painted in underglaze blue. On the sides are eight upright compartments with flowering plants and insects, framed by borders of floral scrolls. The base is unglazed.

SEVENTEENTH CENTURY. H. 20.55"

E 8. Plate 4

Vase with ovoid body, cylindrical neck with raised band in the centre, and spreading base. Porcelain painted in dark blue of good quality. On the sides are six lotus medallions enclosing chrysanthemum designs, above and below which are vases of peonies which spread over the intervening spaces: these designs are bordered by double bands of petal-shaped compartments with chrysanthemum and peony plants. On the neck are two belts of peony scrolls separated by the raised band: and on the base are borders of key fret and hatched chevron patterns. The main features of the ornament are modelled in slight relief. The foot-rim is beaded for a stand. Mark, an artemisia leaf in a double ring: see p. 64.

K'ANG HSI PERIOD. H. 16.75"

E 9. Plate 4

Vase with ovoid body, cylindrical neck and stem, and expanding mouth and base. Porcelain painted in underglaze blue with designs in compartments which are moulded in low relief. On the body are four fan-shaped panels of landscape with plum blossom brocade pattern between: below is a band of petals enclosing formal lotus plants; and above, a band of pendants with lotus scrolls. On the neck are lotus scrolls and below the lip is a band of petals enclosing flowering plants, half plum blossoms in a blue ground in the spaces. On the stem are belts of triangular fret, and white-on-blue scrolls separated by a raised band. On the base is a *ju-i* border. Mark, a fungus in a double ring: see p. 64.

K'ANG HSI PERIOD. H. 14.75"

E 10. Plate 4

Vase with ovoid body, cylindrical neck, and spreading base. Porcelain painted in underglaze blue. On the sides are four pendent designs of arabesque foliage and lotus petals: with four smaller arabesque designs erect below, and similar ornament on the neck. Borders of hatched chevron pattern and scrolled flowers. The base-rim is beaded for a stand. Empty double ring on the base.

K'ANG HSI PERIOD. H. 16.8"

E 11. Plate 5

Deep bowl with low spreading foot and two square handles moulded with dragon heads biting a pearl: dome-shaped cover with gourd-shaped knob. Porcelain painted in underglaze blue.

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On the body are *po ku* emblems (see E 17) and leaf-shaped lappets with arabesque flowers white in a blue ground, with pointed leaves between. Cover decorated to match. Pointed leaf and scroll borders.

K'ANG HSI PERIOD. H. 7.5"

E 12. Plate 5

Pair of sprinklers, pear-shaped, with tall tapering necks. Porcelain painted in underglaze blue. On the body are rockery and flowering plants; on the neck are flowering boughs; hatched borders. Lustrous brown glaze on the lip.

K'ANG HSI PERIOD. H. 7.45"

E 13. Plate 5

Bottle, pear-shaped, with slender neck. Porcelain painted in underglaze blue. On the sides are vases and pendent ornaments with border of scrolls below. Above are bands of *ju-i* arabesques and lace-work and of chevron pattern with loop borders; and between them are oval medallions of fret pattern. Below the lip is a band of floral arabesques, white in a blue ground.

K'ANG HSI PERIOD. H. 11.5"

Exhibited at the Manchester City Art Gallery, 1913.

E 14. Plate 5

Bottle with pear-shaped body and slender neck spreading at the lip. Porcelain painted in underglaze blue. On the body is a band of linked medallions with floral arabesques, white in a blue ground; borders of *ju-i* scrolls. On the neck are bands of pointed leaves.

K'ANG HSI PERIOD. H. 7.65"

Exhibited at the Manchester City Art Gallery, 1913.

E 15. Plate 5

Bottle with cylindrical body, and slender neck with two bulbs and spreading lip. Porcelain painted in underglaze blue. On the body are rockery, a flowering plum tree, plants and birds. Floral sprays on the shoulder. On one bulb is a band of lustrous brown glaze; on the other are flowering sprays; and on the neck are rockery and plants. Hatched chevron border on the lip.

K'ANG HSI PERIOD. H. 7.8"

Exhibited at the Manchester City Art Gallery, 1913.

E 16. Plate 5

Pair of bottles with pear-shaped body and slender neck with spreading lip. Porcelain painted in underglaze blue with four flowering plants—prunus, peach, chrysanthemum, and peony.

K'ANG HSI PERIOD. H. 7.25"

E 17. Plate 5

Jar, ovoid, with cap cover with knob. Porcelain painted in underglaze blue. On the sides are four panels with rockery, flowering plants, and insects, alternating with *po ku* emblems: dentate border. On the shoulder are *ju-i*-shaped lappets with floral arabesques white in a blue ground and *ju-i* heads between: border of hatched chevron pattern.

K'ANG HSI PERIOD. H. 8.3"

The Hundred Antiques (*po ku*) is a group of vases, emblems, and symbols which was a favourite source of design for the Chinese decorator.

E 18. Plate 5

Vase, cylindrical, with contracted neck and spreading mouth. Porcelain painted in sapphire blue under the glaze. On the sides is a band of symbols, between two bands of leaf-shaped designs, pendent and erect: in the larger leaves are floral arabesques white in a blue ground; borders of cusps and scrolls; on the shoulder is a narrow band of floral scrolls; and on the neck are pointed leaves.

K'ANG HSI PERIOD. H. 7.1"

CHING BLUE AND WHITE PORCELAIN

E 19. Plate 5

Vase with slender ovoid body and small mouth. Porcelain painted in pale sapphire blue under a warm white glaze, with a landscape and river scene. On one side is an oval medallion with a stork: it is slightly sunk and has a white glaze which contrasts with the warm creamy tint of the surrounding surface. Mark, a fungus in a double ring: see p. 64.

K'ANG HSI PERIOD. H. 8.8"

E 20. Plate 6

Bowl with rounded sides moulded in petal pattern, and everted lip with ogee edge. Porcelain painted in underglaze blue of good quality. Inside is a medallion with rockery, hydrangeas, and birds: on the sides are four flowering fruit trees, birds, and rocks; and a deep border of lozenge diaper broken by panels with flowering boughs and insects. Outside are upright and oblique compartments moulded in low relief and painted with rocks and flowering plants. Mark, a square seal in a double ring.

K'ANG HSI PERIOD. D. 13.2"

E 21. Plate 6

Pair of dishes with curved sides moulded in petal-shaped scallops, with raised wavy edge. Porcelain painted in underglaze blue. In the centre are rockery, flowering peony and chrysanthemum plants, etc., and insects. On the sides are radiating panels with similar designs. Floral sprays on the reverse. Ch'êng Hua mark in a double ring.

K'ANG HSI PERIOD. D. 11.4"

Exhibited at the Manchester City Art Gallery, 1913.

E 22. Plate 7

Pair of plates with broad slanting rims. Porcelain painted in underglaze blue. In the centre are garden scenes with pavilions and ladies: in one the ladies are looking at flowers by the light of a candle. On the rims are panels with figures of Li T'ai-po and other poets with diaper patterns between. On the reverse are symbols. Mark of the K'ang Hsi period in a double ring.

D. 10.6"

Exhibited at the Manchester City Art Gallery, 1913.

The *T'ao shuo* mentions among the designs used on Ming wine-cups of the Ch'êng Hua period that of "high flaming silver candle lighting of rosy beauty."

E 23. Plate 7

Basin with wide slanting rim and wavy edge. Porcelain painted in underglaze blue. In the centre is a garden scene with men and ladies, a dog and birds. On the sides are eight petal-shaped compartments, with pairs of ladies in a garden alternating with rocks and flowering plants: between the panels are swastika fret and pendants. On the reverse the sides are shaped in eight shallow lobes, and there are *ju-i* ornaments and arabesque flowers. Mark of the K'ang Hsi period in a double ring.

D. 13.5"

E 24. Plate 8

Dish, saucer-shaped, with scalloped sides and ogee edge. Porcelain painted in underglaze blue with a garden scene, and a man embracing a lady while she is dancing. On the sides are the Eight Buddhist Emblems and lotus arabesques: lily plants in the scallops outside. Ch'êng Hua mark in a double ring.

K'ANG HSI PERIOD. D. 7.9"

Exhibited at the Manchester City Art Gallery, 1913.

The eight sacred emblems which appeared on the foot of Buddha are the wheel (*chakra*) or hanging bell: shell trumpet: State umbrella: canopy: lotus flower: vase: pair of fish: and the angular knot, a symbol of longevity: see p. 64.

THE EUMORFOPOULOS COLLECTION

E 25. Plate 8

Basin with wide rim with wavy edge. Porcelain painted in underglaze blue. In the centre is a garden scene with two ladies gazing at a pot of flowers. On the sides are eight petal-shaped compartments with pairs of ladies, and swastika fret between. On the reverse the sides are partitioned by eight shallow flutes and painted with four flowering sprays. Mark of the K'ang Hsi period in a double ring. D. 13.5"

E 26. Plate 8

Plate with shallow centre and flat rim with raised edge. Fine porcelain painted in underglaze blue. In the centre is a garden pavilion with a man and lady and two children at play. On the rim are garden scenes and groups of ladies reclining, engaged in the Four Liberal Accomplishments and picking flowers. On the reverse are ten flowering plants and a floral medallion. K'ANG HSI PERIOD. D. 10.15"

Exhibited at the Manchester City Art Gallery, 1913.
The Four Liberal Accomplishments are music, painting, literature, and checkers.

E 27. Plate 9

Jar with wide baluster body, short neck, and spreading base: dome-shaped cover with knob. Porcelain painted in underglaze blue, with flowering prunus boughs in white in a blue ground which is netted over with lines to suggest cracked ice. Borders of hatched chevron and stiff leaf patterns. Empty double ring on the base. K'ANG HSI PERIOD. H. 13.2"

E 28. Plate 9

Pair of vases with wide baluster body, short straight neck, and spreading base. Porcelain painted in underglaze blue, with a large panel on each side with rockery and pheasant and flowering trees: floral arabesques in the spaces and borders of *ju-i* and dentate patterns. Empty double ring under the base. K'ANG HSI PERIOD. H. 13.4"

E 29. Plate 9

Beaker with bulb on the stem and spreading mouth and base. Porcelain painted in underglaze blue. Bands of petal-shaped compartments moulded in low relief, and containing alternately vases of flowers and graceful ladies (*mei jên*) standing beside garden fences: flowers in the spaces and borders of curled scrolls. The base-rim is beaded to fit a stand. Mark of the K'ang Hsi period in a double ring. H. 17.2"

The design of graceful ladies (*mei jên*) was vulgarized by the Dutch traders under the name of *lange lijsen* or "long Elizas."

E 30. Plate 9

Beaker with bulb on the stem and spreading mouth and base. Porcelain painted in underglaze blue, with three belts of chrysanthemum scrolls and borders of key fret and curled scrolls. The base-rim is beaded for a stand. K'ANG HSI PERIOD. H. 17.4"

E 31

Beaker of similar form and with similar decoration, but differing in the borders. Mark, an artemisia leaf. H. 18"

E 32. Plate 9

Teapot with globular body and plain handle and spout: flat cover with knob. Porcelain painted in blue of good quality under a thin glaze. On the sides are panels with (1) rockery

CH'ING BLUE AND WHITE PORCELAIN

and flowering plants, and (2) *po ku* emblems: in the spaces are symbols. Clouds and floral designs on the spout and handle. *Ju-i* pattern in a rosette and scroll border on the cover.

K'ANG HSI PERIOD. H. 3.8"

For *po ku* emblems see E 17.

E 33. Plate 7

Pair of cups and saucers. Egg-shell porcelain painted in underglaze blue. Inside the cups are a lady kneeling in a garden, and a border of hatched chevron pattern: outside are pairs of ladies with plants between them. The saucers decorated to match, and with symbols outside. Marks, *chi yü t'ang chih* (= made in the Rare Jade Hall), *ch'ing* (felicity), and a shell: see p. 64.

K'ANG HSI PERIOD. H. OF CUP 1.5"; D. OF SAUCER 3.9"

E 34. Plate 7

Writer's box and cover of oblong shape, fitted inside with round and oblong compartments. Porcelain painted in underglaze blue. On the cover is a dragon rising from waves, with clouds above: and a border of key fret. On the sides is a running knot pattern, with formal blossoms in the spaces. Channelled base-rim.

K'ANG HSI PERIOD. L. 8.75"

E 35. Plate 7

Water-pot, with wide, gently sloping shoulders and tapering sides. Porcelain painted in underglaze blue, with landscape with trees and birds, and a man in a pavilion watching two ladies.

EARLY EIGHTEENTH CENTURY. H. 2"

E 36. Plate 7

Snuff bottle of vase form, with slender ovoid body and straight neck. "Steatitic" porcelain with crackled glaze, painted in underglaze blue with a mountain stream and figures in a boat.

EARLY EIGHTEENTH CENTURY. H. 3.25"

E 37. Plate 7

Snuff bottle of vase form, with slender ovoid body and straight neck. Porcelain painted in underglaze blue, with a mountain landscape and figures.

EARLY EIGHTEENTH CENTURY. H. 3.2"

E 38. Plate 5

Pair of vases with high shouldered baluster body, small mouth, and slightly spreading base. Porcelain painted in pale blue with water and waves, from which a five-clawed dragon is rising in pursuit of a pearl among clouds and flames: borders of dentate pattern and ovals.

EARLY EIGHTEENTH CENTURY. H. 9.15"

E 39. Plate 7

Miniature vase with ovoid body and straight slender neck. "Steatitic" porcelain painted in deep blue under a crackled glaze, with a dragon rising from waves and another soaring in pursuit of a pearl among cloud scrolls and flames. Seal mark of the Yung Chêng period.

H. 3"

E 40. Plate 9

Bowl with curved sides and everted rim and boss in the centre. Porcelain painted in underglaze blue. Inside are the Eight Precious Things (*pa pao*) round the central boss: and on the sides are four figures of the Taoist Immortal Ho Hsien Ku. Outside are groups of the season flowers and a border of incised key fret.

YUNG CHÊNG PERIOD. D. 7.5"

The Eight Precious Things are the pearl which grants every wish: the cash or coin which symbolizes wealth: the musical stone: the open lozenge: the closed lozenge or picture: the pair of books: the pair of horn-cups: and the artemisia leaf which was regarded as a preventative of disease: see p. 64.

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E 41. Plate 8

Dish of shallow saucer shape with everted lip. Porcelain painted in underglaze blue with two dragons, one, a fish-dragon, emerging from waves and the other from clouds; border of lozenge diaper enclosing swastikas, broken by four panels of season flowers. On the reverse are waves from which fish-dragons are emerging. Ch'êng Hua mark in a double ring.

YUNG CH'ENG PERIOD. D. 7.8"

The season flowers are the tree peony (spring), lotus (summer), chrysanthemum (autumn), and prunus (winter).

E 42. Plate 9

Vase, bottle-shaped, with pear-shaped body and tall slender neck. "Steatitic" porcelain with warm white glaze faintly crackled. Painted in dark dappled blue under the glaze. On the sides are fruiting boughs of peach, pomegranate, and finger citron; a gadroon border below. On the neck are arabesques with pendent jewels and symbols.

CH'ÏEN LUNG PERIOD. H. 16.25"

The three fruits—peach, pomegranate, and finger citron—are emblems of the Three Abundances, of years, sons, and happiness.

E 43

Ewer of European form with high handle and projecting lip, hexagonal body and terraced foot. Porcelain painted in underglaze blue, with fan-shaped panels with ladies seated in gardens, and *po ku* emblems (see E 17) on the sides: pendants of arabesque foliage on the neck, and borders of stiff leaves, scrolls, etc.

EARLY EIGHTEENTH CENTURY. H. 8.5"

E 44. Plate 9

Vase of double-gourd shape. Porcelain painted in dark and light mottled blue under the glaze. On the lower bulb are lotus scrolls and Buddhist emblems, gadroons, and *ju-i* borders: a band of floral ornament on the waist. On the upper bulb are similar flowers and symbols, and borders of *ju-i* pattern with pendants, and long and short sections of bamboo. Base unglazed.

CH'ÏEN LUNG PERIOD. H. 25"

For the Buddhist Emblems see E 24.

OTHER UNDERGLAZE COLOURS

Another colour which was developed under the glaze and in the full heat of the porcelain kiln is the red derived from oxide of copper. This red is effectively combined with underglaze blue, either in pencilled designs or in washes of colour. In the latter form it partakes rather of the nature of a glaze of the peach bloom or *sang de bœuf* type (see p. 30). The development of this underglaze red seems to have given much trouble to the potters at various times, and even on the K'ang Hsi specimens it is not uniformly good. The colour is in fact more successful on the Yung Ch'eng and Ch'ien Lung porcelains, when T'ang Ying had mastered all the problems of technique. This red is sometimes used under a celadon green glaze to which it seems to have been peculiarly sympathetic; but apparently the value of this combination was not discovered before the Yung Ch'eng, or at any rate the K'ang Hsi, period: see E 55 (PLATE 55).

The manganese black occasionally accompanies a maroon red under the glaze as on E 51 (PLATE 8); and a ferruginous brown slip is sometimes used in a similar way.

E 50. Plate 2

Vase (*mei ping*) with high shouldered baluster body and narrow neck. Porcelain painted in vivid blue and red under the glaze, with a pomegranate tree, fungus, and bats. Plantain leaves on the neck and borders of key fret and *ju-i* patterns.

? CH'ÏEN LUNG PERIOD. H. 20"

The Three Abundances (see E 42) are symbolized by the decoration—male progeny by the pomegranate, years by the *ling chih* fungus, and happiness by the bats (*fu*).

OTHER UNDERGLAZE COLOURS

E 51. Plate 8

Water-pot of beehive shape (*tsai-po tsun*). Porcelain painted in washy blue, manganese black, and maroon under a glaze which is crackled in places. The subject is a garden with rocks and fences and a sage with two attendants, one carrying a lute.

K'ANG HSI PERIOD. D. 3.8"

Ex Beurdeley Collection.

The wine-jar of the poet Li T'ai-po suggested the name for this type of water-pot.

E 52. Plate 8

Jar, ovoid, with short neck and narrow mouth. Porcelain painted in blue with a stork and willow tree under a lavender-blue glaze. White glaze on the base; the neck and surrounding space where the cover fitted are unglazed.

K'ANG HSI PERIOD. H. 3.8"

E 53. Plate 8

Bottle with beehive-shaped body and tall cylindrical neck. Porcelain painted in blue with rockery, flowering magnolia, bamboo, etc., and butterflies under a lavender glaze. White glaze under the base and the Ch'êng Hua mark in blue.

EARLY EIGHTEENTH CENTURY. H. 4.6"

E 54. Plate 72

Vase with ovoid body, short neck with projecting lip, and slightly spreading base. Porcelain with coloured glazes and painted designs in underglaze red: namely, a peony scroll outlined in brownish red and coloured pale lavender, and an archaic dragon in thick peach-bloom red, all in a ground of powdery blue. Pale blue glaze inside and on the base, and border of brown on the mouth-rim.

CH'ÏEN LUNG PERIOD. H. 9"

E 55. Plate 55

Jar, ovoid, with short straight neck. Porcelain with three fruiting (?) persimmon sprays in blue and *sang de bœuf* red under a celadon-green glaze. White glaze inside and on the base: the neck and adjoining ring unglazed to take the cover.

EARLY EIGHTEENTH CENTURY. H. 6.4"

Exhibited at the Manchester City Art Gallery, 1913.

In Hsieh Min's list of porcelains made at the Imperial factory in the Yung Ch'êng period designs in red under a celadon glaze are described as "a new style of the reigning dynasty."

E 56. Plate 55

Vase with ovoid body and wide mouth. Porcelain with celadon-green glaze and a design of lotuses and a bat in low relief painted in brown and blackish blue. A raised band breaks the outline of the sides: brown edging.

CH'ÏEN LUNG PERIOD. H. 6.1"

FAMILLE VERTE PORCELAIN

FAMILLE VERTE is the name given by the French to the porcelain painted in transparent enamels, among which green in various shades plays the largest part. The other colours used are yellow, aubergine, and violet-blue, to which must be added a dry brown-black pigment, chiefly used in outlines or as the foundation of the composite black, and a coral red, which is lightly fluxed and stands half-way between a pigment and an enamel. The enamels are glassy compositions coloured by metallic oxides.¹ Finely ground and liquified with water, they are painted on with a brush and then fused on to the surface of the porcelain at a relatively low temperature in a stove or "muffle kiln." The composite black is formed by coating the brown-black pigment with transparent enamel, usually green but occasionally aubergine. Gilding is added in some cases, but it is never lavishly used.

Though usage has made the term *famille verte* almost synonymous with K'ang Hsi porcelain, the enamelling process was perfectly understood by the Ming potters, and the *famille verte* enamels, though superseded by the *famille rose*, did not entirely disappear after the K'ang Hsi period. The chief point of difference between the Ming and K'ang Hsi enamelled porcelains lies in the violet-blue enamel. This beautiful colour, scarcely known to the Ming potters, is one of the features of the K'ang Hsi *famille verte*. It replaces the Ming turquoise-green, and at the same time makes unnecessary the inconvenient underglaze blue, which Ming tradition employed in company with overglaze enamels. Other but less conspicuous differences are in the yellow, which is usually cloudier and browner² on the Ming wares; in the greater variety of the K'ang Hsi greens; and in the red, which is more coral on the K'ang Hsi porcelain, more opaque, lustrous, and tomato-coloured on the Ming.

The *famille verte* enamels are applied either (1) to the glazed surface, or (2) to the biscuit, or unglazed, porcelain. The process in both cases is the same, but the results are somewhat different. In the former the underlying glaze reflects light, and gives lustre and fire to the enamels, which are encrusted like jewels on its surface. In the latter the enamels appear in deeper and softer tones on the mat surface of the biscuit. Again, in enamelling on the glaze good use could be made of the fine white porcelain background, and nicely spaced and balanced designs of white and colours could be evolved. This was not practicable with a biscuit ground, which would quickly become stained and dirty if left uncovered; and so it was necessary to fill the entire surface with decoration. In one case we have the effect of a balanced picture, and in the other that of a rich brocade. Both types have their merits; but the on-biscuit enamelling is particularly successful in the colouring of figures and sharply moulded objects, which would lose their clear-cut outlines under a double coating of glaze and enamel.

There are other minor differences between the two types, which are of a more technical nature. The outlines of the designs enamelled on the glaze (traced in red or brown) are barely perceptible, while in the other type the design in all its details is expressed in strong black outlines, and is coloured but not concealed by the washes of transparent enamel. Further, the violet-blue and the coral red were evidently unmanageable on the biscuit; and we find that in many cases, when they are used on this type of porcelain, isolated patches of glaze have been provided to receive them (E 134, PLATE 25). Where white was required in this colour scheme it was provided by the uncoloured fluxing medium, which gives a thin iridescent enamel of rather greenish tone.

¹ The greens are derived from copper, the yellow from antimony or iron, the aubergine from manganese, the blue from cobalt, the coral red from iron, and the dry brown-black from manganese.

² This is the yellow derived from iron. The clearer K'ang Hsi yellow was probably derived from antimony.

FAMILLE VERTE PORCELAIN

In the long reign of K'ang Hsi there was room for changes of style and taste, and these are apparent in some of the *famille verte* porcelains with enamels on the glaze. Collectors are probably right in assigning to the earlier years of the reign the bowls and dishes with big bold designs and broad washes of green, yellow, and aubergine, in which a powerful green is conspicuous and the violet-blue enamel is rarely seen. These pieces still breathe something of the Ming spirit. To the renaissance, which began in 1680, must be assigned the splendid vases with panel designs in green and yellow brocade grounds; and the sumptuous dishes and bowls of kindred style. This period marks the zenith of the *famille verte*. An increased use of gold adds to the splendour of the decoration, and the blue enamel is conspicuously brilliant. Towards the end of the reign the tendency seems to have been to delicacy and refinement. Porcelain of egg-shell thinness was decorated with dainty designs in pale, pure enamels. The well-known "birthday plates," reputed to have been made for the Emperor on his sixtieth birthday in 1713, are of this class, to which E 120 (PLATE 21) also belongs.

With regard to the porcelain enamelled on the biscuit no such chronological sequence can be established. In its nature it is less susceptible to variations, and there is no appreciable difference between that made in the earlier and later years of the reign. But it is probable that the sumptuous vases with green, green-black (PLATE 28), or yellow grounds—the *famille noire* and *famille jaune*—the masterpieces of on-biscuit enamelling, belong to the renaissance period.

The *famille verte* enamels are occasionally used over coloured grounds, such as powder-blue, *lang yao* green (E 117, PLATE 23), buff crackle, and Nanking yellow (E 119, PLATE 23); and there is a rare instance in the Collection (E 116, PLATE 23) of their use over a peach-bloom glaze. The effect of such combinations is more peculiar than beautiful, and one suspects that the enamelling was sometimes added to conceal a faulty glaze. This is not, however, the case with the Nanking yellow dishes, on which the combination is decidedly effective. The remarks made about export types of blue and white apply with equal force to the *famille verte*, much of which was obviously made for foreign consumption.

FAMILLE VERTE ENAMELS ON THE GLAZE

E 65. Plate 10

Beaker with bulb on the stem, and spreading mouth and base. Porcelain painted in *famille verte* enamels and gilding with an ornamental rock, flowering prunus tree, and birds. Ch'êng Hua mark in a double ring in blue.

K'ANG HSI PERIOD. H. 17.2"

E 66. Plate 11

Libation cup of bronze form with two archaic dragons supporting the handle and another pair in applied relief below the lip: on the sides are two short dentate ribs. Porcelain painted in *famille verte* enamels. Inside are a prunus blossom and a border of hexagon diaper broken by two panels with archaic dragons. Outside, on the body, are scattered blossoms on a dotted green ground, a border of green lozenge diaper above, and of green chevron pattern on the base-rim: the handles are yellow and aubergine and the dragons blue.

K'ANG HSI PERIOD. L. 4.5"

E 67. Plate 11

Libation cup similar in form to E 66. Porcelain painted in *famille verte* enamels. Inside are a fungus, and a border of archaic dragons and funguses in a dotted green ground. Outside, on the body, are *t'ao t'ieh* ogre masks in blue in a dotted green ground, a band of green quatrefoil diaper broken by panels with symbols and a butterfly, and a border of red scrolls: on the handle are a *ju-i* and a leaf symbol in aubergine grounds, and the relief dragons are blue and green.

K'ANG HSI PERIOD. L. 4.35"

The *t'ao t'ieh* mark is a formalized monster head which appears frequently in the decoration of archaic bronzes.

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E 68. Plate 11

Perfume holder in the form of an oblong box with "cash"-shaped opening at one end. Porcelain painted in *famille verte* enamels with brocade pattern of dragon and phoenix medallions in a dotted green ground strewn with blossoms. Handle in the form of a prunus bough.

K'ANG HSI PERIOD. L. 13.75"

E 69. Plate 11

Wine-kettle with beehive-shaped body moulded in eight ogee lobes, short straight neck, arched handle and three small feet; metal spout. Porcelain painted in *famille verte* enamels with panels of *po ku* emblems (see E 17) alternating with rockery and flowering plants: borders of key fret and false gadroons: wicker pattern in black and yellow on the handle.

K'ANG HSI PERIOD. H. 6.9"

E 70. Plate 11

Wine-kettle with bell-shaped body, short straight neck, quadrangular spout and arched handle: flat cover with knob. Porcelain painted in *famille verte* enamels. On the sides are two panels with ladies in gardens: flowering sprays in the spaces: key fret on the neck, clouds on the spout, and wicker pattern in black and yellow on the handle.

K'ANG HSI PERIOD. H. 6.5"

E 71. Plate 15

Pair of tiles for inlaying in woodwork, leaf-shaped with straight ends. Porcelain painted in *famille verte* enamels and gilding with landscapes: borders of lozenge diaper in red.

K'ANG HSI PERIOD. L. 7.7"

E 72. Plate 11

Four plaques for inlaying in furniture: of oblong rectangular form, hollow and pierced at the sides and ends. Porcelain glazed on the face only and painted in *famille verte* enamels and gilding with garden scenes and boys at play.

K'ANG HSI PERIOD. L. 8"

E 73. Plate 21

Bottle, pear-shaped, with slender neck spreading at the mouth. Porcelain painted in *famille verte* enamels and gilding, with a rock, flowering prunus, and birds: green border of petal pattern below the lip.

K'ANG HSI PERIOD. H. 6.8"

E 74. Plate 20

Brush-pot, cylindrical. Porcelain painted in *famille verte* enamels with two birds on a pendent prunus bough, and a poetical inscription in cursive characters in black with two red seals. A sunk medallion on the base surrounded by an unglazed ring.

K'ANG HSI PERIOD. H. 4.8"

E 75. Plate 13

Vase with slender ovoid body and contracted neck with spreading lip. Porcelain painted in *famille verte* enamels. On the body are eight medallions with scenes from romance, reserved in a brocaded ground of dotted green strewn with flowers and butterflies: a border of false gadroons below and of trellis diaper above. Landscape on the neck. Empty double ring in blue on the base.

K'ANG HSI PERIOD. H. 17.75"

E 76. Plate 14

Beaker with tall slender stem swelling into a bulb in the middle, flaring at the mouth and slightly expanding at the base. Porcelain with designs carved in low relief and painted with brilliant *famille verte* enamels. On the neck is a band of crested waves from which a salmon is leaping on one side and above which a dragon is soaring on the other in pursuit of a pearl. On the bulb are two archaic dragons holding branches of *ling chih* fungus. On the lower part

FAMILLE VERTE PORCELAIN

are leaf-shaped panels decorated with bronze patterns—ogre heads and key frets—with plantain leaves between: and above and below the bulb are narrow bands of floral brocade pattern in a green ground, bordered by aubergine. Hsüan Tê mark in blue in a double ring.

K'ANG HSI PERIOD. H. 17.1"

Ex Beurdeley Collection.

There is a legend that the salmon, which succeed in leaping the falls at the Dragon Gate on the Yellow River, turn into dragons. It is used as an allegory of the student who aspires to an appointment under the dragon throne of the Emperor by success in the State examinations. The *ling chih* fungus is an emblem of longevity.

E 77. Plate 12

Vase of rouleau form (*chih chui ping*) with cylindrical body and cylindrical neck with narrow raised band in the middle, and a cup-shaped mouth: low foot slightly spreading. Porcelain enamelled on the biscuit in green, yellow, aubergine, and white in a yellow ground. On one side of the vase a man in a garden pavilion is reclining asleep at a table: on the other side his dream is depicted. A band of key fret on the neck and of hatched chevron pattern below the lip. The edge of the mouth-rim is turned inwards.

K'ANG HSI PERIOD. H. 16.3"

This vase should have been included in the next section.

E 78. Plate 12

Vase of rouleau form with cylindrical body and cylindrical neck with cup-shaped mouth. Porcelain painted in brilliant *famille verte* enamels with a mountain landscape with trees and pavilions in which are groups of people. Border of pine boughs below the lip.

K'ANG HSI PERIOD. H. 18.6"

E 79. Plate 20

Vase with baluster body and slender neck and foot. Porcelain with incised wave pattern and designs painted in *famille verte* enamels, namely a leaping salmon and an ascending dragon grasping a pearl, flame scrolls, etc., in a yellow ground.

K'ANG HSI PERIOD. H. 10.4"

For the symbolism of the leaping salmon see E 76.

E 80. Plate 20

Pair of vases with ovoid bodies, spreading feet, and slender necks with spreading lips. Porcelain painted in *famille verte* enamels. On each is a garden with sheds and fences and a boy at play. On the neck are pendants with arabesque foliage and stiff leaves between: chevron borders. Mark, an empty double ring in blue.

K'ANG HSI PERIOD. H. 6"

E 81. Plate 15

Bowl with rounded sides and everted lip. Porcelain painted in *famille verte* enamels. Inside is a man with a hoe resting by a rock: border of swastika fret broken by four panels of symbols. Outside are a landscape and a man with an ox harrowing a paddy field; and an inscription in gold. Chased silver mount on the base. Mark, the axe symbol in a double ring in blue.

K'ANG HSI PERIOD. D. 7.6"

The design is probably taken from the official manual on rice planting: other manuals dealt with agriculture and silk culture.

E 82. Plate 15

Companion bowl (of similar form and style). The same design inside. Outside, a landscape and men working in a mat shed.

D. 7.6"

E 83. Plate 15

Bowl with sides moulded in eight ogee lobes and everted lip. Porcelain painted in *famille verte* enamels and gilding with panels of rockery, flowering plants, birds, and insects on the exterior:

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inside are a medallion with rockery, chrysanthemums and a butterfly, flowering trees and *ju-i* ornaments. Seal mark in blue in a double ring. K'ANG HSI PERIOD. D. 8.7"

The mark appears to be *chih* (made to command): see *The Later Ceramic Wares of China*, p. 148.

E 84. Plate 15

Bowl with reeded sides and wavy edge. Porcelain painted in *famille verte* enamels, with some gilding. Inside are a group of (?) hydrangeas, and a border of lozenge diaper broken by six panels of flowers. Outside are rockery, chrysanthemum plants and butterflies, lotus and birds. Mark, the (?) book symbol in a double ring in blue: see p. 64. K'ANG HSI PERIOD. D. 8.25"

E 85. Plate 16

Deep bowl with straight sides rounded below, and slightly spreading lip. Porcelain painted in *famille verte* enamels on the exterior. Three quatrefoil panels with rocks, flowering plants, and insects, in a ground of green cracked-ice pattern strewn with red prunus blossoms; border of overlapping petals. Metal band on the rim. Mark in blue, in a double ring, resembling the letter G: see p. 64. K'ANG HSI PERIOD. H. 4.45"

E 86. Plate 16

Bowl with straight sides rounded below. Porcelain painted in *famille verte* enamels. Inside are a panel with rockery, flowering plants, and insects, and a border of floral brocade with dotted green ground. Outside is a ground of coral red with six large leaf-shaped panels containing ladies and children in gardens, alternating with *po ku* emblems, and six smaller panels with arabesque flowers: a border of yellow gadroons below. K'ANG HSI PERIOD. D. 8.6"

For the *po ku* emblems see E 17.

E 87. Plate 22

Pair of bowls. Porcelain with powder-blue ground and mirror-shaped reserves painted in *famille verte* enamels, with rockery, flowering plants, and flying pheasants. The blue ground is gilt with floral sprays. Mark in blue, the lozenge symbol: see p. 64.

K'ANG HSI PERIOD. D. 7.25"

E 88. Plate 22

Teapot, barrel-shaped, with flat cover and lion knob. Porcelain with powder-blue ground and two fan-shaped reserves painted in *famille verte* enamels with (1) rockery, prunus, and birds, and (2) a hen and chickens: two bands of raised dots above and below; gilt designs on the spout, handle, and cover. LATE K'ANG HSI PERIOD. H. 4.25"

E 89. Plate 18

Basin with wide slanting rim. Porcelain painted in *famille verte* enamels with gilding. In the bowl is a scene with ladies throwing flowers and waving scarves from windows and walls of houses in greeting to a man in a chariot who is followed by a fan bearer and attendant. On the rim is a lozenge diaper enclosing swastikas and broken by fan- and leaf-shaped panels with landscapes, rockery, and rushes, and four *ju-i* ornaments in red and gold. Ch'êng Hua mark in blue in a double ring. K'ANG HSI PERIOD. D. 15.1"

E 90. Plate 17

Pair of saucers. Porcelain painted in *famille verte* enamels with rockery, flowering plants, birds, insects, and stanzas of verse. K'ANG HSI PERIOD. D. 6.25"

FAMILLE VERTE PORCELAIN

E 91. Plate 15

Dish, saucer-shaped. Porcelain painted in *famille verte* enamels. In the centre is a medallion with a prunus blossom and formal foliage, enclosed by a border of petal pattern and another of discs and lozenges with swastikas enclosed in a dotted yellow ground. From this radiate eight arched panels with rockery, flowering plants, birds, and animals, the spandrels filled with floral brocade in a dotted green ground. Border of similar brocade broken by eight panels with butterflies. Three sprays on the reverse. Mark in blue, a lotus in a double ring: see p. 64.

K'ANG HSI PERIOD. D. 11.2"

E 92

Companion dish with similar designs, but with birds in the panels and slightly different border patterns. Mark in blue, a shell symbol in a double ring: see p. 64.

D. 11.5"

Exhibited at the Manchester City Art Gallery, 1913.

E 93. Plate 19

Dish, saucer-shaped, with everted lip. Porcelain painted in *famille verte* enamels. Landscape with rock and peony, fence and plantain, and a kylin and flying phoenix in flames and clouds. Four symbols on the reverse. Channelled base-rim. Mark in blue, a fungus in a double ring.

K'ANG HSI PERIOD. D. 13.6"

E 94. Plate 17

Dish, saucer-shaped, with everted lip. Porcelain painted in *famille verte* enamels, with gilding, with a four-clawed dragon grasping a pearl, and flame scrolls. Channelled base-rim. Mark in blue, an artemisia leaf in a double ring: see p. 64.

K'ANG HSI PERIOD. D. 13.5"

E 95. Plate 19

Dish, saucer-shaped, with everted lip and channelled base-rim. Porcelain painted in *famille verte* enamels with vases and symbols from the Hundred Antiques. Mark in blue, a lozenge symbol in a double ring: see p. 64.

D. 14"

For the Hundred Antiques (*po ku*) see E 17.

E 96. Plate 17

Dish, saucer-shaped, with everted lip. Porcelain painted in *famille verte* enamels with a scene in front of a pavilion, an Emperor with attendant warriors and standard bearers watching a demon-like figure pushing a wall. Border of hexagon brocade broken by four panels with the symbols of the Four Liberal Accomplishments, namely, picture scrolls, a book with brush and ink, a musical instrument, and a checkers board with two jars for pieces. Channelled base-rim. Mark in blue, a fungus in a double ring: see p. 64.

K'ANG HSI PERIOD. D. 13.35"

E 97. Plate 17

Dish, saucer-shaped, with everted lip. Porcelain painted in *famille verte* enamels with a garden scene and ladies seated and standing by four tables on which are the emblems of the Four Liberal Accomplishments, namely, Painting, Literature, Music, and Checkers. Border of floral brocade broken by six panels with lotus blooms. Channelled base-rim. Mark in blue, a fungus in a double ring.

K'ANG HSI PERIOD. H. 13.25"

Exhibited at the Manchester City Art Gallery, 1913.

E 98. Plate 17

Dish, saucer-shaped, with sloping sides and slightly everted edge. Porcelain painted in *famille verte* enamels. In the centre is a medallion with mountain landscape and two figures, surrounded by a border of floral brocade broken by four panels of symbols. From this radiate eight arched panels with rockery and flowering plants, above which are nine quatrefoil panels

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with landscapes, rockery and flowering plants, animals and birds, the surrounding spaces filled with a brocade of scrolled flowers in a dotted green ground: border of blossom medallions in a green fish-roe ground. Mark in blue, a lozenge symbol in a double ring: see p. 64. D. 18.5"

E 99. Plate 17

Dish, saucer-shaped, with everted lip. Porcelain painted in *famille verte* enamels. In the centre is a scene with an Emperor, probably Ch'in Shih Huang Ti, seated on a terrace with a book burning in front of him. Inner border of red key fret and a band of floral brocade on the sides. On the reverse the Eight Precious Things (*pa pao*). Channelled base-rim.

K'ANG HSI PERIOD. D. 12.75"

For the *pa pao* symbols see E 40 and p. 64.

The Ch'in Emperor, Shih Huang Ti (about 220 B.C.), ordered all books to be burnt.

E 100. Plate 19

Dish, saucer-shaped, with everted lip. Porcelain painted in *famille verte* enamels with gilding. In the centre is a circular panel of waves in which are rocks and floating plum blossoms and symbols: it is enclosed by a border of lozenge and swastika patterns. On the sides are four oblong panels of *po ku* emblems and four quatrefoil panels of flowering plants and birds, in a ground of green wave pattern with red plum blossoms floating. Mark in blue, the book symbol in a double ring: see p. 64.

K'ANG HSI PERIOD. D. 13.5"

For the *po ku* symbols see E 17.

E 101. Plate 19

Dish, saucer-shaped. Fine porcelain painted in *famille verte* enamels with gilding, with a landscape, fence, pavilion in a mist, and two mounted warriors with standard bearers. Mark in blue, an artemisia leaf in a double ring: see p. 64.

K'ANG HSI PERIOD. D. 11"

E 102. Plate 19

Dish, saucer-shaped. Porcelain painted with *famille verte* enamels with gilding. A circular panel with design of a salmon leaping from waves in which are floating lotus and plum blossoms, clouds, and the sun above. Border of archaic dragon designs in green in a yellow ground, broken by panels of symbols.

K'ANG HSI PERIOD. D. 8.5"

For the symbolism of the leaping salmon see E 76.

E 103. Plate 23

Shallow bowl with faceted sides and spreading lip with foliate edge. Porcelain painted in *famille verte* enamels. Inside is a basket of flowers with vases and *po ku* symbols on the sides. Outside are two flying phoenixes and groups of arabesque foliage. Mark, a flower in blue and the mark (No. 32) of the Dresden Collection incised.

K'ANG HSI PERIOD. D. 8"

For the *po ku* symbols see E 17.

The Dresden Collection (now in the Johanneum) was formed by Augustus the Strong, chiefly between the years 1694 and 1705. Each piece is incised with a catalogue number and a classification mark.

E 104. Plate 19

Cup, bowl-shaped, with reeded sides. Porcelain painted in *famille verte* enamels. Inside is a medallion with a flowering peony enclosed by underglaze blue bands: on the sides are flowering sprays and a border of hatched chevron pattern. Outside are rocks, flowering plants, and birds. Mark in blue, a symbol.

K'ANG HSI PERIOD. H. 2"

E 105. Plate 19

Saucer, painted in *famille verte* enamels with a lotus medallion in the centre and four radiating panels with flowering boughs: border of hexagon diaper broken by four panels of half-flowers. Sprays of flowers on the outside. Mark in blue, a shell symbol in a double ring: see p. 64.

K'ANG HSI PERIOD. D. 5"

FAMILLE VERTE PORCELAIN

E 106. Plate 12

Ewer, hexagonal, with pear-shaped body, slender neck, and spreading foot, the handle ending in a dragon head and the spout issuing from a dragon head, with cloud-scroll stay. Cover with knob in form of a peach bough. Porcelain painted in *famille verte* enamels. On the sides are mirror-shaped panels with monsters (*hai shou*) in landscape, surrounded by vases and *po ku* emblems. On the foot are panels of symbols in a green ground, and on the neck and cover are symbols in a green ground: the handle and spout are enamelled on the biscuit with basket-work in a yellow ground. The handle of the cover is coloured red.

K'ANG HSI PERIOD. H. 11.85"

Hai shou (sea monsters) is the name given to certain chimaera-like creatures which occur in Chinese decoration.
For the *po ku* symbols see E 17.

E 107. Plate 20

Pair of vases with ovoid bodies, spreading bases, short cylindrical necks, and dome-shaped covers with knobs. Porcelain painted in *famille verte* enamels with mountain landscapes and figures in boats and crossing bridges. Red ring borders.

K'ANG HSI PERIOD. H. 6.2"

Originally part of a set of five, namely three covered vases and two beakers.

E 108. Plate 19

Plate with slanting rim. Porcelain painted in *famille verte* enamels with a river scene and mounted warriors charging across a bridge. Seal mark in blue in a double ring.

K'ANG HSI PERIOD. D. 10.6"

E 109. Plate 20

Goblet with straight-sided octagonal bowl with everted lip: slender stem and spreading base. Porcelain painted in *famille verte* enamels with panels of rockery, flowering plants, birds, and insects on the bowl: a floral scroll with yellow ground on the stem: and borders of hatched patterns and rings in underglaze blue.

K'ANG HSI PERIOD. H. 4.5"

E 110. Plate 20

Puzzle jug, hexagonal, with baluster body, terraced foot, straight neck perforated on three sides and projecting rim with dragon spout: the handle repaired in silver. Flat base. Porcelain painted in *famille verte* enamels. On the sides are panels of rockery and flowering plants: on the neck and stem is red cracked-ice pattern with green prunus blossoms: borders of flowers.

K'ANG HSI PERIOD. H. 8.15"

The puzzle jug is a European creation, and this one was probably copied from Dutch Delft faïence.

E 111. Plate 20

Two jugs with pear-shaped bodies and cylindrical necks with lip spouts. Porcelain painted in *famille verte* enamels and gilding with peony and peach boughs, birds and insects: brocade border above with prunus flowers in a dotted green ground: and border with panels of flowers below.

LATE K'ANG HSI PERIOD. H. 8.6"

E 112. Plate 12

Beaker with a bulb on the stem and spreading mouth and base. Porcelain painted in underglaze blue, the ground washed with yellow enamel. On the bulb is a garden scene with drinking figures and attendants. On the neck is a landscape with scene representing Hsi Po, Prince of Chou, finding Chiang Tzū-ya fishing. Below is a garden scene with seated man and ladies. Mark, a lozenge symbol in blue within an incised double ring: see p. 64.

K'ANG HSI PERIOD. H. 17.4"

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E 113. Plate 19

Dish with low rounded sides and everted lip. Porcelain painted in underglaze blue and *famille verte* enamels, with four-clawed dragons and phoenixes among chrysanthemum scrolls. Mark of the Hsüan Tê period in a double ring. K'ANG HSI PERIOD. D. 12.2"

E 114. Plate 15

Bowl, octagonal. Porcelain painted in underglaze blue and *famille verte* enamels. Inside is a medallion with a man seated beside a stand of books; border of symbols. Outside are the Eight Immortals of the Wine Cup and a border of pendants. The glaze has crazed inside. Mark of the Ch'êng Hua period in blue in a double ring. K'ANG HSI PERIOD. D. 8.25"

The Eight Immortals of the Wine Cup were eight famous toppers, among whom the poet Li T'ai-po is prominent.

E 115. Plate 20

Vase with baluster body and spreading foot, the neck cut down. Porcelain painted in underglaze blue of good quality, with a mountain landscape and a group of checkers players, illustrating the story of Wang Chih. Parts of the design are enamelled in green, and the ground is washed with primrose yellow. K'ANG HSI PERIOD. H. 8"

The story of Wang Chih is explained in Vol. IV, p. 28.

E 116. Plate 23

Bottle with depressed globular body and tall straight neck. Porcelain with dull liver-peach glaze painted in *famille verte* enamels. On the body are two three-clawed dragons, green and yellow, soaring among cloud scrolls over a rock and wave pattern with leaping fish: border of symbols below the lip: scroll border in black on the base. White glaze inside and under the base, and the Ch'êng Hua mark in a double ring in blue. K'ANG HSI PERIOD. H. 14.5"

Ex Beurdeley Collection.

E 117. Plate 23

Dish, saucer-shaped, with octagonal, scalloped sides. Porcelain with watery green glaze closely crackled: painted in *famille verte* enamels with gilding. In the centre are a rock and flowering prunus: on the sides are eight flowering plants: eight sprays on the back. Lustrous brown edges. K'ANG HSI PERIOD. D. 10.7"

The green glaze of this dish is sometimes known as *lang yao* celadon: see p. 30.

E 118. Plate 23

Dish, saucer-shaped, with everted edge. Porcelain with Nanking yellow glaze painted in *famille verte* enamels, with rockery, peonies, chrysanthemums, and a butterfly. Flowering sprays on the back. Mark of the K'ang Hsi period in blue in a double ring. D. 10.4"

Nanking yellow is a name given to a pale golden brown, which is one of the many shades of brown glaze derived from iron: see p. 30.

E 119. Plate 23

Pair of plates with slanting rims. Porcelain with Nanking yellow glaze painted in *famille verte* enamels, with rockery and lilies in the centre and prunus boughs on the rim: bamboo sprays outside. Mark in blue, a lotus symbol in a double ring: see p. 64.

K'ANG HSI PERIOD. D. 8.2"

E 120. Plate 21

Dish, saucer-shaped. Fine porcelain painted in delicate *famille verte* enamels, with a man seated on a rock by a pine tree watching two cocks fighting. LATE K'ANG HSI PERIOD. D. 7.9"

FAMILLE VERTE PORCELAIN

E 121. Plate 12

Vase with ovoid body, contracted neck, and spreading mouth with straight sides: two ring handles attached to loops: and spreading base. Porcelain painted in strong *famille verte* enamels. On the body are rockery and a garden fence and two ladies, one holding a leaf and a brush, and the other with a libation cup and ewer: above and below are raised rings washed with green, and borders of stiff leaves: on the neck are a channelled band and a border of red diaper pattern broken by two panels of flowers.

EARLY EIGHTEENTH CENTURY. H. 13.4"

E 122. Plate 15

Plate with scalloped sides, narrow rim, and ogee edge. Porcelain painted in *famille verte* enamels with gilding. In the centre is a medallion with mountain landscape and a man on a mule approaching a bridge: it has a border of hatched chevron pattern, and is enclosed by a ring of petals and pearls. On the sides is a band of formal lotus flowers and arabesque foliage. On the rim are diaper patterns broken by blue flowers, and panels of *shou* (longevity) characters.

LATE K'ANG HSI PERIOD. D. 8.5"

E 123. Plate 11

Teacup and saucer. Porcelain, painted inside with a peony plant and insects in red and gold: coffee-brown glaze outside.

EARLY EIGHTEENTH CENTURY. H. OF CUP 1.5"; D. OF SAUCER 4"

E 124. Plate 20

Vase with pear-shaped body and spreading foot: the neck cut down. Fine porcelain painted in black, red, and green enamels with rockery and palm, and the poet Li T'ai-po with attendant. Band of foliage design reserved in red on the foot, and a border of black.

EARLY EIGHTEENTH CENTURY. H. 6.6"

E 125. Plate 35

Box in the form of a peach. Porcelain enamelled with yellow ground and a peach blossom with foliage in relief in green, red, and white.

K'ANG HSI PERIOD. L. 3.5"

FAMILLE VERTE ENAMELS ON THE BISCUIT

E 130. Plate 25

Figure of Buddha seated and holding an alms-bowl. Porcelain enamelled on the biscuit. The robe is green, with a collar of yellow diapered with a chevron pattern filled with half blossoms. The head and flesh parts are in biscuit. The hair is coloured black and dark blue by means of a pigment, and there is red pigment on the lips and black in the eyes. Square hole at the back. Flat unglazed base.

K'ANG HSI PERIOD. H. 7.8"

Exhibited at the Manchester City Art Gallery, 1913.

E 131. Plate 24

Figure of Kuan Yin seated on a lotus pedestal and holding a lotus sceptre in her right hand: she wears a long robe open at the neck and a hood. The pedestal is fixed to a semi-circular stand, on which are the two attendant figures, Lung Nü and Chên Tsai. On the stand, which is open in front and has two legs, are the end of a valance and a balustrade border with fret pattern carved in low relief. Porcelain enamelled on the biscuit. The Kuan Yin figure has a richly brocaded robe and the characters *shou* (longevity) and *fu* (happiness) on the back of the hood. A hole in the back for offerings.

K'ANG HSI PERIOD. H. 8.6"

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E 132. Plate 24

Figure of Kuan Yin seated with a child on her right knee. Porcelain enamelled on the biscuit. She wears a long flowing robe open at the neck, a necklace, and a hood over the head-dress. The flesh parts are in biscuit and the hair black, and the draperies are richly brocaded in black and colours. She is seated on a lotus throne which stands on a hexagonal pedestal with open-work sides and rail, painted with diaper patterns, a panel with a salmon rising from waves, and clouds. Square hole in the back for offerings.

K'ANG HSI PERIOD. H. 14.75"

E 133

Figure of Kuan Yin similar to E 132 but without the child. Richly brocaded robes, etc.

K'ANG HSI PERIOD. H. 16"

Exhibited at the Manchester City Art Gallery, 1913.

E 134. Plate 25

Group of a boy carrying a smaller child pick-a-back. Porcelain enamelled on the biscuit: the flesh parts white and the robes brocaded with flowers in green and yellow grounds: red borders: and a panel in front with a stork in clouds in red.

K'ANG HSI PERIOD. H. 8.55"

The red panel in front and the borders of red have an ordinary white glaze.

E 135. Plate 26

Water-pot in the form of the drunken poet Li T'ai-po holding a wine-jar. Porcelain enamelled on the biscuit. The poet's robes are yellow with green border and medallions of *yin yang* symbols, purple clouds, and a panel with the character *shou* (longevity) in seal form: the hair is black and the flesh parts neutral white. The jar has a green ground and a purple border.

K'ANG HSI PERIOD. L. 5.5"

The *yin yang*, a circle bisected by a wavy line, symbolizes the dual forces of nature—male (*yang*) and female (*yin*), heat and cold, light and darkness, etc.: see p. 64.

E 136. Plate 33

Figure of a green parrot on an open-work rock base. Porcelain enamelled on the biscuit. The beak and claws are unglazed: the feathers are carefully pencilled in black and washed over with green, and the base is mottled with aubergine, green, and yellow.

K'ANG HSI PERIOD. H. 9.4"

E 137. Plate 26

Incense burner in the form of a rabbit. On the back is an opening with fungus-shaped sides; the stalk of the fungus (now broken) was held by the rabbit in its mouth. Porcelain enamelled on the biscuit: the fur is black washed over with pale aubergine, the eyes are black and yellow, and the fungus green. Hollow and open beneath.

K'ANG HSI PERIOD. L. 7.25"

E 138. Plate 26

Night-light holder in the form of a crouching cat with openings in the mouth, eyes, and ears, and a hole in the back. Porcelain enamelled on the biscuit in black washed over with pale aubergine. Hollow and open beneath.

K'ANG HSI PERIOD. L. 5.75"

E 139. Plate 27

Lantern or perfume holder, hexagonal, with open-work sides and top, fitting on a flat stand with low feet and ogee border. Porcelain enamelled on the biscuit with various brocade patterns in green grounds: on the open-work is fish-roe diaper: on the top is cracked-ice and plum-blossom pattern: and on the sides is dotted green strewn with blossoms and butterflies. The stand is unglazed on the top and bottom.

K'ANG HSI PERIOD. H. 7.3"

See *The Later Ceramic Wares of China*, PLATE 36, fig. 2.

FAMILLE VERTE *PORCELAIN*

E 140. Plate 28

Square vase, club-shaped, with slender straight-sided body and cylindrical neck spreading at the lip. Porcelain enamelled on the biscuit with rockery and groups of the flowers of the four seasons on the sides: symbols on the shoulders, and rockery, chrysanthemum, and a butterfly on the neck: all in a ground of cloudy green-black. The base is unglazed except for a square sunk panel.

K'ANG HSI PERIOD. H. 22"

Exhibited at the Manchester City Art Gallery, 1913.

E 141. Plate 29

Vase with slender ovoid body, narrow neck with spreading lip, and spreading foot. Porcelain enamelled on the biscuit with rockery, flowering prunus, bamboos, and birds in a green-black ground. White glaze inside and on the base and the Ch'êng Hua mark in a double ring in blue.

K'ANG HSI PERIOD. H. 9.15"

E 142. Plate 25

Vase, bottle-shaped, with pear-shaped body, spreading lip and foot. Porcelain enamelled on the biscuit with a bird on a rock, flowering magnolias, and a flying bird in a green ground. White glaze inside and under the base. A raised band below the neck.

K'ANG HSI PERIOD. H. 7.9"

E 143. Plate 30

Vase with oblate oval body, spreading foot, and small slender neck with spreading mouth. Porcelain enamelled on the biscuit with two ascending four-clawed dragons with pearls and flame scrolls in aubergine and white in a yellow ground. White glaze on the base.

K'ANG HSI PERIOD. H. 5.45"

E 144. Plate 30

Vase with body and narrow straight neck of quatrefoil oval elevation, and a bulb on the shoulder: fitting into an open-work stand. Porcelain enamelled on the biscuit: on the body are four panels with lotus rosettes in a yellow ground, enclosed by lozenge diaper and a green rayed border: on the bulb are a reeded band in green, yellow, and aubergine, and a band of raised petal pattern: on the neck are panels of lotus pattern and lozenge diaper, and panels of dotted green with blossoms. On the stand are blossoms in an aubergine ground and borders of scroll pattern, etc. The neck is fitted with metal bands and two metal handles.

K'ANG HSI PERIOD. H. 8.25"

E 145. Plate 31

Libation cup of bronze form with archaic dragons in full relief supporting the handle and applied below the lip. Porcelain enamelled on the biscuit. Inside are a medallion with a rabbit in a green ground and borders with aubergine archaic dragons, yellow *t'ao t'ieh* ogre head, and a *ju-i* ornament in a dotted green ground. Outside are ogre heads, dragons, and plum blossoms in a dotted green ground. Two small ribs on the sides. Owner's mark, *hui*, pricked on the base: see p. 64.

K'ANG HSI PERIOD. L. 4.4"

For the *t'ao t'ieh* see E 67.

E 146. Plate 31

Libation cup similar in form to E 145, but without the ribs. Porcelain enamelled on the biscuit. Inside is a seated figure of (?) Li T'ai-po, and a border with dotted green ground and archaic dragons and medallions with seated figure and prunus blossom. Similar decoration outside with reclining figures in landscape in the panels. The relief dragons are yellow and pale aubergine.

K'ANG HSI PERIOD. L. 4"

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E 147. Plate 31

Pair of libation cups of bronze form with archaic dragons in full relief on the handles and applied below the lip. Porcelain enamelled on the biscuit. Inside is a seal form of the character *shou* (longevity) and a hatched aubergine border broken by panels of plum blossoms in a green ground, and a yellow *fao fieh* head. Similar ornament outside in a green ground: the dragons are yellow and aubergine.

K'ANG HSI PERIOD. L. 5.4"

Cf. E 67.

E 148. Plate 26

Ink-screen in the form of an oblong plaque, mounted in a carved blackwood stand. Porcelain delicately enamelled on the biscuit. On one side is a scene of an attack on a fortress: on the other are rockery, peony plants, and insects: borders of hexagon diaper in green and aubergine broken by seal forms of the character *shou* (longevity).

K'ANG HSI PERIOD. H. (WITH STAND) 11.4"

The attack on the fortress evidently represents the siege of the brigands in the Liang Shan stronghold, as described in the Sung *Shui hu chüan*.

E 149. Plate 29

Stand for a picture scroll, oblong, rectangular with four legs, with lion masks and claw feet. Porcelain enamelled on the biscuit. The top is divided into three compartments: in the centre is a medallion with chrysanthemum design in a green-black ground, surrounded by a brocade pattern of blossoms and foliage in a green ground: on either side is an arched panel with an archaic dragon with a branch of fungus (*ling chih*) in a black ground, enclosed by dotted green with yellow plum blossoms. On the sides are key fret and curled scroll borders, and the feet are aubergine with brown masks.

K'ANG HSI PERIOD. L. 8.6"

E 150. Plate 30

Stand for a picture scroll, square, with rounded corners: ogee-edged sides and four feet. Porcelain enamelled on the biscuit. On top is a river landscape: border of quatrefoil pattern enclosing prunus blossoms. On the sides are dragon designs and lozenge border: and the feet are painted with ogre masks.

K'ANG HSI PERIOD. L. 8"

E 151. Plate 30

Stand for a picture scroll in the form of a square table, with four straight legs and pierced fretwork between them. Porcelain enamelled on the biscuit. On top is a square panel with rockery, chrysanthemums, and a bamboo on which a bird is perching, all in a black ground: yellow borders: the legs and sides yellow with green edging.

K'ANG HSI PERIOD. L. 6.45"

Exhibited at the Manchester City Art Gallery, 1913.

E 152. Plate 31

Stand for a picture scroll, oblong, rectangular, with four legs. Porcelain enamelled on the biscuit. On the top is a rockery, with flowering magnolia and peony and flying birds: border of hatched chevron pattern washed with green. On the sides and legs are key fret, and a diaper of curled scrolls washed with aubergine.

K'ANG HSI PERIOD. L. 8.3"

E 153. Plate 30

Stand for a picture scroll, semi-circular, on three legs which issue from monster masks. Porcelain enamelled on the biscuit. On top are a mountain landscape and a group of figures round a checkers board: borders of floral brocade in green, yellow, and aubergine with dotted ground. Scroll and loop borders on the sides: the legs green and the masks yellow.

K'ANG HSI PERIOD. L. 10.4"

See *The Later Ceramic Works of China*, PLATE 71, fig. 2.

The group of checkers' players doubtless illustrates the legend of Wang Chih: see Vol. IV, p. 28.

FAMILLE VERTE *PORCELAIN*

E 154. Plate 32

Supper set consisting of four triangular trays forming a circle, surrounded by eight others. Porcelain enamelled on the biscuit. Inside are prunus designs reserved in a deep green ground: the sides are yellow, and on the rims is a hatched chevron pattern with part blossoms reserved. Outside are black bamboo branches in a green ground. K'ANG HSI PERIOD. D. OVER ALL 15.5"

E 155. Plate 24

Supper set consisting of thirteen petal-shaped trays forming a lotus flower when grouped together. Porcelain enamelled on the biscuit. Inside are rocks and flowering chrysanthemums, etc., in a yellow ground. The sides are green, and the flat rims are painted with half blossoms and scrolls. K'ANG HSI PERIOD. L. 23"

There are patches of low relief in the bottom of the dishes, and these are covered with white glaze. Evidently the intention was to use these glazed patches for features of the design such as large flowers, but all have not been so utilized.

E 156. Plate 32

Supper set consisting of eight petal-shaped trays forming a circle round a circular dish with wavy edge. Porcelain enamelled on the biscuit, with panels of landscape in a cloudy yellow ground. Border of green wave diaper broken by half prunus blossoms in white: bamboo sprays and symbols outside. K'ANG HSI PERIOD. D. 13.5"

E 157

Two dishes from a supper set, leaf-shaped. Porcelain enamelled on the biscuit with designs in a green ground. In one are a rockery, peony plants, and insects, and in the other a rockery, flowering peach, and birds. Borders of chevron pattern broken by panels of flowers. Sprays of flowers outside. K'ANG HSI PERIOD. L. 9.2"

E 158. Plate 31

Square dish from a supper set. Porcelain enamelled on the biscuit. Inside is landscape with a palm and a kylin, and a flying phoenix: border of curled scrolls in a green ground. Flowering boughs outside. Mark in black, an artemisia leaf: see p. 64. K'ANG HSI PERIOD. L. 5"

E 159. Plate 31

Tray from a supper set, leaf-shaped, with straight sides and flat rim. Porcelain enamelled on the biscuit. Inside are a pheasant on a rock, flowering peony and magnolia, birds and insects in a yellow ground: the sides are green, and there is a border of half blossoms and scrolls on the rim. Floral sprays in a yellow ground outside. K'ANG HSI PERIOD. L. 7.15"

E 160. Plate 31

Tray, saucer-shaped, with flat rim. Porcelain enamelled on the biscuit, with a cluster of chrysanthemums and bamboos in a green ground: border of key fret on the rim: three floral sprays outside in a green ground. Base unglazed. K'ANG HSI PERIOD. D. 4.25"

E 161. Plate 31

Similar tray with peony design in the centre.

THE EUMORFOPOULOS COLLECTION

E 162. Plate 31

Scrap bowl, square, with slanting sides. Porcelain enamelled on the biscuit, with groups of vases and symbols from the Hundred Antiques (*po ku*) in a yellow ground. Ch'êng Hua mark in black.

K'ANG HSI PERIOD. H. 2.1"

For the Hundred Antiques see E 17.

E 163. Plate 33

Teapot with cylindrical body shaped like a bundle of bamboos; handles and spout of bamboo shape; flat cover with wavy edge. Porcelain enamelled on the biscuit. On the sides are flowering plants in grounds of green, yellow, and aubergine; on top is a band of hatched chevron pattern, and on the cover prunus blossoms and bamboo leaves in a dotted green ground. The spout and handles are aubergine.

K'ANG HSI PERIOD. H. 4.4"

E 164. Plate 30

Puzzle jug with globular body, cylindrical neck, and terraced foot: tubular handle which connects the body with a dragon-headed spout. The neck is pierced with four slits and groups of four round holes between them. Porcelain enamelled on the biscuit, with black-pencilled designs under a wash of sulphur-yellow. On the body are peony scrolls: the neck and tube are painted in bamboo pattern: borders of hatched chevron, curled scroll, and ray patterns. Cover to match.

EARLY EIGHTEENTH CENTURY. H. 8.45"

The form is borrowed from a Dutch Delft puzzle jug: *cf.* E 110.

K'ANG HSI PORCELAIN WITH COLOURED GLAZES

THE porcelain decorated with coloured glazes is the direct descendant of the Ming three-colour ware. The glazes used are chiefly green, yellow, and aubergine: they are laid on with a large brush in broad washes or patches and applied, like the enamels, to porcelain in the biscuit¹ state. Though they would not stand the full heat of the biscuit kiln, these glazes would not fuse at the low temperature of the enameller's muffle kiln; and consequently they are fired in the temperate parts of the main kiln, ranking in French terminology as glazes of the *demi-grand feu*. Turquoise glaze belongs to this category, but it is rarely used after the Ming dynasty in combination with any other colour except aubergine. The uncoloured medium of these glazes does duty for white in this colour scheme.

It is not always easy for the eye to distinguish the coloured glazes of this class from the on-biscuit enamels; but in general the former are thicker and glossier than the latter, and in particular the yellow glaze is richer and browner than the yellow enamel, and the aubergine glaze is darker, more claret coloured, and less pink than the corresponding enamel. A precise account of the manufacture of this type of ware is given by Père d'Entrecolles in a letter written at Ching-tê Chên in 1722, in which among other things he describes the "egg and spinach" glaze² (E 198), and also alludes to the red pigment which was used to touch up the bases and other unglazed parts of the ware.

The coloured glazes used in this kind of decoration are not confined to the glazes of the *demi-grand feu*; for occasionally we see combinations of blue, celadon, and white and even of lustrous brown, all of which are high-fired felspathic glazes (see p. 30).

E 170. Plate 33

Figure of Kuan Yin, the Maternal, standing with hood and flowing robes, finely modelled. Porcelain with coloured glazes. The flesh parts are white, the hair black, and the robes coloured pale green, aubergine, and yellow. An oblong hole in the back for offerings.

SEVENTEENTH CENTURY. H. 12"

There has been a figure of a child on her right arm.

E 171. Plate 34

Figure of Kuan Yin, the Maternal, standing with a babe on her left arm. She wears long flowing robes open at the neck and a hood over her head. Porcelain with coloured glazes—green and yellow on the robes, mottled green, aubergine, yellow, and white on the hood, black on the hair, and a thin neutral glaze on the flesh parts. There is a hole at the back, and the base is flat.

K'ANG HSI PERIOD. H. 10"

E 172. Plate 34

Figure of Kuan Yin seated with a vase in her right hand and a lotus stalk in her left. She wears a long robe open at the neck, a hood over her head, and a necklace of beads. Porcelain with coloured glazes: the flesh parts white and the draperies mottled with green, yellow, aubergine, and white: black pigment on the hair. There is a square hole in the back.

K'ANG HSI PERIOD. H. 8.9"

¹ *I.e.*, which has received a preliminary firing.

² Under the name of *huang lü huan* (yellow and green circles). See also Vol. IV, p. 28.

THE EUMORFOPOULOS COLLECTION

E 173. Plate 34

Figure of Kuan Yin, the Maternal, seated with a babe, holding a lotus, in her left hand and a fly whisk in her right: high head-dress covered with a hood, and rosary on her neck. Porcelain with thin greenish-white glaze, the lotus coloured green and the hood dark aubergine: the hair is unglazed biscuit.

K'ANG HSI PERIOD. H. 7.2"

E 174. Plate 33

Figure of a Buddhist monk seated. Porcelain with coloured glazes. The robes are green and there is a thin neutral glaze on the head and hands: the pupils of the eyes are touched with black. A square hole at the back for offerings.

K'ANG HSI PERIOD. H. 5"

E 175. Plate 35

Figure of a tonsured monk holding up an alms-bowl. Porcelain with coloured glazes—green, yellow, aubergine, and white—with details in black.

K'ANG HSI PERIOD. H. 2.3"

E 176. Plate 34

Figure of Pu-tai Ho Shang seated with rosary and bag. Porcelain with coloured glazes: the flesh parts white and the robes mottled with green, yellow, aubergine, and white.

K'ANG HSI PERIOD. H. 5.75"

E 177. Plate 34

Group of the Twin Genii of Union and Harmony (*ho ho erh hsien*), Han Shan and Shih Tê, standing on a perforated rock base, and holding a lotus, a casket, and a fly whisk. Porcelain with coloured glazes. The flesh parts are white, the robes green and yellow, and the base aubergine.

K'ANG HSI PERIOD. H. 5.6"

E 178. Plate 35

Pair of joss-stick holders in the form of Buddhist lions lying on their backs and supporting open-work brocade balls on their four paws. Oblong rectangular plinths. Porcelain with coloured glazes—green, yellow, aubergine, and white—with details in black. The stands are incised in front with panels of concentric lozenge pattern, and covered on three sides with a motley of the same glazes.

K'ANG HSI PERIOD. H. 4.8"

E 179. Plate 35

Box of oblong quatrefoil shape with flat cover terraced at the sides and surmounted by a seated figure of a woman. Porcelain with coloured glazes, the box green with bands of aubergine, and the figure green and yellow with head unglazed.

K'ANG HSI PERIOD. L. 3.5"

E 180. Plate 35

Box, oblong rectangular, with four small feet and flat cover with lion knob. Porcelain with coloured glazes—green, yellow, and aubergine. The cover has a green centre and yellow border, and the sides are mottled.

K'ANG HSI PERIOD. L. 4.4"

E 181. Plate 35

Water-pot in the form of a squirrel with a vine branch in its mouth. Porcelain with coloured glazes; the squirrel is aubergine and the vine, which is in applied relief, is coloured pale green, yellow, and aubergine.

K'ANG HSI PERIOD. L. 3.25"

K'ANG HSI PORCELAIN WITH COLOURED GLAZES

E 182. Plate 34

Pair of water-droppers in the form of parrots standing on rocks. Porcelain with coloured glazes, the birds green and the rocks yellow: the beaks are unglazed and the eyes touched with black. There is a hole in the left side of the beak for the egress of the water and another above the left wing to regulate the flow.

K'ANG HSI PERIOD. H. 4.2"

E 183. Plate 34

Wine-pot in the form of a hen and chickens. Porcelain with coloured glazes—aubergine, green, yellow, and neutral white—with details in black. Metal cover attached by a chain.

K'ANG HSI PERIOD. H. 5.25"

E 184. Plate 35

Wine-pot in the form of a peach with stalk handle and spout from which sprigs of foliage in applied relief extend on to the body. Porcelain with brilliant green glaze on the body and aubergine and yellow on the spout, handle, and reliefs. White glaze on the base in which is a hole for filling.

K'ANG HSI PERIOD. H. 4.8"

The well-known "Cadogan" teapot made at the Rockingham pottery borrows its form from these wine-pots.

E 185. Plate 26

Cup in the form of a buffalo's head. Porcelain mottled with coloured glazes—green, yellow, aubergine, and white—with areas of biscuit.

K'ANG HSI PERIOD. L. 4.7"

E 186. Plate 35

Brush-rest in the form of two fishes in waves on a curved base. Porcelain with coloured glazes, the fishes aubergine, the waves green, and the base yellow.

K'ANG HSI PERIOD. L. 4.9"

E 187. Plate 34

Brush-rest in the form of three rocks with ornament moulded in relief: (1) a figure of K'uei Hsing, God of Literature, standing on the head of a fish dragon in waves, (2) a figure of a scholar waving a branch of cassia (symbol of literary success) on clouds. Porcelain with coloured glazes—green, yellow, aubergine, and white—with details in black.

K'ANG HSI PERIOD. L. 4"

K'uei Hsing was a student who, though successful in the State examinations, was rejected on account of his unprepossessing appearance. In despair he threw himself into a river, only to be carried up to heaven in triumph by a fish-dragon.

E 188. Plate 38

Shrine with rocky back and open-work canopy supported by two bamboos. Inside is a figure of Kuan Yin seated on a lotus throne and flanked by her two attendants, Chên Tsai and Lung Nü, with her pearl. The side figures stand on lotuses and above them are brackets with vases. On the stand, which is square, are waves modelled in full relief from which a fish is rising; and below the Kuan Yin figure is a rock on which stands a cloaked figure with winged head-dress holding a *ju-i* sceptre. Porcelain with coloured glazes. The rock is aubergine and the other parts are green, yellow, aubergine, and white, with details in black.

K'ANG HSI PERIOD. H. 10.6"

E 189. Plate 37

Ornament in the form of rocky platform with pine tree, pavilions and pagoda, and seven figures, one wearing armour. Porcelain with coloured glazes—green, yellow, aubergine, and white: some of the details are in biscuit.

K'ANG HSI PERIOD. H. 13.7"

THE EUMORFOPOULOS COLLECTION

E 190. Plate 35

Paper-weight in the form of a house-boat. Porcelain with ornament moulded in relief and glazed green, yellow, aubergine, and greenish white. K'ANG HSI PERIOD. L. 4"

E 191. Plate 35

Ornament in the form of a rock and flowering prunus in a tub of irregular quadrangular form. Porcelain with green, yellow, aubergine, and white glazes. K'ANG HSI PERIOD. L. 3.8"

E 192. Plate 38

Water-pot of beehive shape, square with lobed sides and an archaic dragon in applied relief on the shoulder. Porcelain with crackled turquoise glaze on the pot and aubergine on the dragon. No glaze inside and only a smear on the base. K'ANG HSI PERIOD. H. 1.9"

E 193. Plate 53

Tray in the form of a lotus leaf with crinkled edge, details incised, and a crab applied in low relief. Porcelain with turquoise glaze edged with aubergine, and aubergine on the crab.

EARLY EIGHTEENTH CENTURY. D. 10.25"

E 194. Plate 42

Surprise cup in the form of a lotus flower with three small pointed feet and stalk handle, the sides roughly incised with a petal pattern. Inside is a hollow bell with a hole at the top and another at the bottom of the side. Inside the bell is an object (? a flower) which was intended to emerge from the hole at the top when the cup was filled. Porcelain with aubergine glaze on the cup and turquoise on the bell. K'ANG HSI PERIOD. D. 3.75"

E 195. Plate 36

Flower-pot with bowl-shaped body, contracting neck, and spreading lip. Porcelain with incised designs and coloured glazes, namely, two four-clawed dragons, pursuing pearls, in yellow, aubergine, and white, in a green ground: flame scrolls and a scroll border in yellow. Ch'eng Hua mark in a double ring in blue. K'ANG HSI PERIOD. H. 5.6"

Exhibited at the Manchester City Art Gallery, 1913.

E 196. Plate 37

Flower-pot, hexagonal, with straight sides slightly expanding at the mouth, and wide flat rim with upturned edge: six small feet. Porcelain with ornament incised and in applied relief, and coloured with green, yellow, turquoise, and white glazes (with touches of black), in an aubergine-brown ground. The reliefs on the sides comprise: (1) a horse and willow tree, (2) rock and pine and a man with knotted staff and two sheep, (3) rock and two (?) hares, (4) rock and pine and a sage on a mule, (5) a stork on a rock with waves below and clouds above, (6) a willow tree and a rustic with an ox; and they are bordered with irregular fret patterns. Key fret incised on the rim. Drainage hole in the base. K'ANG HSI PERIOD. H. 6.15"

E 197. Plate 36

Pair of cup stands with flat bottoms, low sides, with projecting lips and circular holders. Fine porcelain with delicately etched designs. Inside are four dragon medallions coloured with yellow and aubergine in a lustrous green ground, borders of wave pattern, and an aubergine medallion in the centre with a yellow spot in the middle: outside are similar dragon medallions and yellow clouds in a green ground. Under the base is a sunk medallion in white with the K'ang Hsi mark finely pencilled in blue. D. 5.5"

K'ANG HSI PORCELAIN WITH COLOURED GLAZES

E 198

Dish with low rounded sides and contracted mouth. Porcelain with "egg and spinach" glaze—white mottled with green, yellow, and brown.

K'ANG HSI PERIOD. D. 3"

E 199. Plate 38

Dish, saucer-shaped, with everted lip. Porcelain with incised designs filled in with coloured glazes—green, aubergine, and white—in a yellow ground. Two five-clawed dragons disputing a pearl in clouds and flames in the centre: border of flowering plants—lotus, pomegranate, peony, peach, prunus, and chrysanthemum. On the reverse are dragons pursuing pearls. Mark in blue, in a double ring, of the K'ang Hsi period.

D. 13.9"

E 200. Plate 38

Pair of bowls with rounded sides and everted lip. Fine porcelain decorated outside with Imperial dragons finely etched in the paste, and covered with peony sprays and butterflies in green, yellow, and pale aubergine glazes in a ground of lustrous white. Ordinary white glaze inside and on the base. Mark of the K'ang Hsi period in a double ring in blue.

D. 5.9"

E 201. Plate 47

Vase of baluster form with cylindrical body and neck, and spreading foot and mouth. Porcelain with engraved ornament and coloured glazes. On the body, neck, and foot are two raised bands with white glaze mottled with blue, green, yellow, and aubergine: below the band on the body is yellow glaze over incised cloud scrolls, and above it is dark aubergine glaze over a design of four-clawed dragons and cloud scrolls; on the upper part of the neck are incised cloud scrolls and aubergine glaze with patches of biscuit: on the edge of the foot is a band of wave pattern incised under a green glaze. White glaze inside and on the base, on which are empty rings in blue.

EARLY EIGHTEENTH CENTURY. H. 17.3"

K'ANG HSI MONOCHROMES

THE K'ang Hsi monochromes are numerous and varied, and include some of the most beautiful and refined porcelains of this great period. They are chiefly developments of the Ming monochromes which were described in Vol. IV, and like them are classified as (1) high-fired glazes; (2) medium-fired glazes; (3) enamels.

The high-fired glazes, *i.e.*, those developed in the full heat of the porcelain kiln, are the most interesting. They include the pure whites, the blues and lavenders derived from cobalt, the reds from copper, and the celadons, browns, and blacks from iron.

The whites include pure whites, which at their best rival the celebrated Ming white, and the cream white (E 220-224, PLATE 40) with earthy body which seems to imitate the Sung Ting wares. To this second class belongs the "steatitic" porcelain, described by American collectors as "soft paste," which is an exquisite material, and rarely used for any but wares made in the best Chinese taste: see p. 2. The glaze is usually crackled. The copper reds are a frank attempt to rival the Ming "sacrificial" red, but they resulted in some magnificent monochromes, of which the most celebrated are the *lang yao*¹ and the peach bloom.² The *lang yao* red varies from a brilliant cherry colour to deep ox-blood red (PLATE 43), or again it has a crushed strawberry tint with dappled or seeded texture (E 253, PLATE 46). The peach bloom is a pinker red, and it is often strewn with russet spots, and broken by passages of green (PLATE 45). When dull in tone it verges on liver colour. But there are many variations of these copper reds, due to the caprice of the firing. One of them, a tint between *sang de bœuf* and peach red, has been given the romantic name of "ashes of roses" (PLATE 44). Occasionally the red emerged from the kiln marbled with grey and purple. This *flambé* effect, Père d'Entrecolles tells us, was regarded in the K'ang Hsi period as a sign of failure; though later it was deliberately sought and mastered. Perhaps we may see in the gilt designs on E 257 (PLATE 68) an attempt to disguise one of these so-called failures.

Blue glazes were made in great variety with the help of cobalt, but little need be added to what was said about them in the Ming volume. The exquisite shades of lavender on some of the K'ang Hsi vases can hardly be paralleled in Ming porcelain; and the well-known powder-blue (PLATE 22) is believed to have been an invention of the K'ang Hsi period. In this case the colour is sprayed on to the ware in a fine powder, and retains its powdery formation after firing.

Of the many high-fired glazes which derived their colour from iron, the celadon-green is the best known. It is a Sung colour, but the K'ang Hsi celadons do not as a rule³ make any attempt to parade as Sung porcelains. Their shapes and decorations are purely K'ang Hsi, and they generally have the ordinary white glaze on the bottom. The term *lang yao* celadon (E 268, PLATE 72) has been applied to a high-fired glaze of watery green colour and closely crackled, which occurs commonly on the bases of *lang yao* bowls such as E 254 (PLATE 46), and more rarely covers the entire surface of the ware. The suggestion implied by the name is that it is a *lang yao* glaze, in which the red has failed to develop. The buff and brown crackle, the lustrous golden brown (known in its paler shades as Nanking yellow), and coffee brown derived from iron are not novelties; but it is claimed that the mirror-black (E 237, PLATE 58) is an invention of the K'ang Hsi period. It may be so in the sense that this kind of glaze was perfected at the time, but it is

¹ The name is doubtless derived from a potter family of the name of Lang.

² The existence of Ming peach bloom has been doubted; but there are specimens which have the characteristics of Ming porcelain, and the mark of the Hsüan Té period is so persistently used on peach bloom dishes, that one feels that there must be a Ming tradition for the colour.

³ Père d'Entrecolles, however, speaks of deliberate attempts to counterfeit the old Sung Lung-ch'üan celadons.

K'ANG HSI MONOCHROMES

certainly a near relation of the lustrous black of the Sung and Ming wares. E 240 (PLATE 54) is a specimen of a rare black glaze speckled with golden brown.

Of the medium-fired glazes varieties of those mentioned in the last section (p. 25) were used as monochromes. In fact the four outstanding glazes made at the Imperial factory under the management of Ts'ang Ying-hsüan were, according to the *T'ao lu*, snake-skin green, eel yellow, spotted yellow, and turquoise (*chi ts'ui*), all of which were apparently medium-fired glazes. Another fine green is likened to that of cucumber rind (*kua p'i lü*): cf. PLATE 73.

Similarly the enamels described on p. 10 could be, and were occasionally, used as monochromes, though there are few examples of K'ang Hsi date except the composite glazes, such as apple-green which is formed by a wash of green enamel over a stone-coloured crackle, the rare green-black of the *famille noire*, and an occasional specimen of coral red.

It is no easy matter to distinguish the K'ang Hsi monochromes from those of the succeeding reigns of Yung Chêng and Ch'ien Lung. In the case of the *lang yao* glazes, the perfect control of the red glaze, which was stopped in an even line above the base, seems to have been lost after the K'ang Hsi period; and in the later specimens the glaze will be seen to have overflowed the base-rim, and to have been levelled by grinding. In the case of the turquoise, the beautiful *chi ts'ui* of the K'ang Hsi period has a fine white body; whereas the later turquoise generally has a coarser and redder body which was found to be helpful in the development of the colour. In other cases we have little to guide us except those subtle differences in form and finish which careful observation of the K'ang Hsi porcelains will disclose.

E 210

Ornament in the form of a seated figure of (?) Bodhidharma holding a lotus: on a flat base with wavy edge on which is a large slipper and the remains of a joss-stick holder. White biscuit porcelain; stamped on the base with an ornamental cartouche inscribed *chiang ming kao tsao* = made by Chiang Ming-kao: see p. 63.

EARLY EIGHTEENTH CENTURY. H. 3.5"

A similar figure with the mark of the same potter was part of the Sloane Collection which was given to the British Museum in 1753.

E 211

Ornament in the form of a seated figure of an Arhat with hands clasped over his right knee. Flat base with wavy edge. White biscuit porcelain.

EARLY EIGHTEENTH CENTURY. H. 3.5"

Exhibited at the Manchester City Art Gallery, 1913.

E 212. Plate 39

Ornament in the form of a seated figure of an Arhat scratching his left ear. Similar make.

H. 3.75"

E 213. Plate 39

Ornament in the form of a seated figure of an Arhat with rosary in his right hand. Similar make.

H. 3.5"

Exhibited at the Manchester City Art Gallery, 1913.

E 214. Plate 39

Pair of paper-weights in the form of oxen reclining. Unglazed porcelain with details incised and picked out in brown slip.

K'ANG HSI PERIOD. L. 4.9"

E 215. Plate 40

Beaker (*ku*) of bronze form, with slender bulbous stem, flaring mouth, and spreading base. White porcelain with two bands of studs on the bulb and triple rings above and below it: on the lower band of rings are two crosses in applied relief. Mark of the K'ang Hsi period in blue.

H. 7"

THE EUMORFOPOULOS COLLECTION

E 216. Plate 39

Cup with straight sides rounded below, and everted lip. White porcelain with delicate open-work (*kuei kung*) on the sides, consisting of five medallions of seal characters in a ground of swastika fret: a band of swastika fret above and of incised petal pattern below cut to the biscuit. The under side of the lip and the base are unglazed.

K'ANG HSI PERIOD. D. 3.9"

Kuei kung (devil's work) is the name given by the Chinese to this delicate pierced work, in compliment to the almost superhuman skill required for it.

E 217. Plate 39

Pair of cups with rounded sides and everted lip. White porcelain with delicate open-work on the sides, namely, four stanzas of poetry of five characters each in a ground of "cash" diaper: pierced border above, and border below of false gadroons incised to the biscuit. The under side of the lip and the base are unglazed.

K'ANG HSI PERIOD. D. 3.75"

The "cash" is a round coin with a square hole in the middle: see p. 64.

E 218. Plate 41

Bowl with rounded sides and grooved lip; saucer-shaped cover. Egg-shell porcelain thin as paper, with bluish-white glaze.

EARLY EIGHTEENTH CENTURY. D. 3.85"

Père d'Entrecolles writing in 1722 (see Bushell, *T'ao shuo*, p. 211) refers to the recent manufacture of porcelain for the Emperor so thin and delicate that it had to be placed on cotton-wool for fear of damage; and, as it was not safe to hold it and dip it in the glaze, the glaze had to be blown on to it.

E 219. Plate 41

Box, circular, with low angular sides and lid almost flat. Porcelain with warm white glaze and incised designs, namely, an archaic dragon medallion on the bottom and on the lid enclosed by a beaded band: chevron pattern on the sides.

EARLY EIGHTEENTH CENTURY. D. 2.6"

E 220

Bottle, pear-shaped, with slender tapering neck. "Steatitic" porcelain carved in low relief with an archaic dragon and flames: an etched band of triangular leaves below the lip.

K'ANG HSI PERIOD. H. 4.15"

E 221. Plate 40

Bottle with pear-shaped body and slender neck with metal band on the lip. "Steatitic" porcelain with fruiting peach boughs carved in low relief under a cream-white glaze.

K'ANG HSI PERIOD. H. 7.4"

E 222. Plate 40

Bottle, pear-shaped, with slender neck swelling into a bulb below the lip. "Steatitic" porcelain with ornament carved in low relief under a creamy glaze faintly crackled, namely, archaic dragons in fungus scrolls and *ju-i* pattern border.

K'ANG HSI PERIOD. H. 7.7"

E 223. Plate 40

Bottle, pear-shaped, with slender neck swelling into a bulb below the mouth. "Steatitic" porcelain with ornament carved in low relief under a creamy crackled glaze, namely, an archaic dragon and fungus scrolls and a border of *ju-i* pattern.

K'ANG HSI PERIOD. H. 8.5"

Exhibited at the Manchester City Art Gallery, 1913.

K'ANG HSI MONOCHROMES

E 224. Plate 40

Bottle with pear-shaped body and tall slender neck. Buff-white porcelain with carved designs in low relief under a creamy glaze closely crackled. On the body are archaic dragons and fungus scrolls, and on the neck *ju-i* ornament and a band of silk-worm scrolls. The base is unglazed.

? SEVENTEENTH CENTURY. H. 7.6"

Exhibited at the Manchester City Art Gallery, 1913.

In the style of Sung Ting ware: see Vol. III.

E 225. Plate 41

Water-dropper in the form of a lotus seed-pod with tendril in applied relief, the spout hole concealed in a bud. "Steatitic" porcelain with creamy white "orange peel" glaze faintly crackled: etched details.

EARLY EIGHTEENTH CENTURY. L. 3.7"

E 226. Plate 41

Brush-pot, cylindrical. Porcelain with designs carved in low relief under a faintly crackled cream-white glaze, namely, a mountain landscape which winds round the sides. The mouth-rim is unglazed and fitted with a metal band.

EARLY EIGHTEENTH CENTURY. H. 6.75"

In the style of Sung Ting ware: see Vol. III.

E 227. Plate 40

Wine-pot, cylindrical, with spout and handle formed by archaic dragons, and a raised belt with ribbon on the body. Flat topped cover with dragon handle. Porcelain with cream-white glaze minutely crackled.

K'ANG HSI PERIOD. H. 6"

In the style of Sung Ting ware.

E 228. Plate 39

Table-screen in the form of an oblong panel fitted into a stand. The panel is ornamented in relief with two ducks and lotuses on one side, and rockery, bamboos, and three cocks on the other: raised border of fishes, aquatic creatures, and weeds on one side, and a vine and squirrel pattern on the other. The stand is ornamented with panels of (1) prunus and birds (2) a citron bough, birds, and a milled border. Porcelain with creamy white glaze faintly crackled.

K'ANG HSI PERIOD. H. 15.6"

E 229. Plate 39

Incense vase with rounded sides and projecting lip: two handles of formalized dragon shape. Coarse porcelain with closely crackled glaze clouded with brown stains. On the sides are stamped dragon ornaments alternating with key fret and bordered by raised rings. The base is unglazed.

? SEVENTEENTH CENTURY. D. (WITH HANDLES) 5.25"

E 230. Plate 51

Bowl with everted six-foil lip and sides moulded in six shallow lobes: small deep base. Porcelain dressed on the base- and mouth-rims with dark brown clay: greenish grey glaze with wide crackle stained red.

EARLY EIGHTEENTH CENTURY. D. 4.9"

In the style of Sung Ko ware: see Vol. II.

E 231. Plate 50

Vase with pear-shaped body, contracted neck, and wide straight-edged mouth: short straight foot. On the neck are two lion masks in applied relief with loose rings (one restored): at the junction of the neck and body, at the mouth and on the foot are bands of *ju-i* ornaments and key fret in stamped relief. Porcelain burnt brown on the base which is unglazed: crackled grey glaze clouded with buff: the relief ornaments in brown biscuit gilt.

EARLY EIGHTEENTH CENTURY. H. 9.9"

Ko type of glaze.

THE EUMORFOPOULOS COLLECTION

E 232. Plate 72

Dish, saucer-shaped. Porcelain with powder-blue ground, gilt inside with a landscape and poetical inscription. Gilt edge. White glaze on the base and a seal or "shop-mark" in a double ring.

K'ANG HSI PERIOD. D. 6.3"

A similar "shop-mark" is given in *The Later Ceramic Wares of China*, p. 148.

E 233

Pair of shallow bowls with wide mouth and small base, and rounded sides slightly contracted at the lip. Porcelain with incised designs, namely, two four-clawed dragons in clouds disputing a pearl: deep blue glaze of violet tone on the inside and greyer outside. The lip is edged with lustrous brown and the base is unglazed but washed with dark brown clay.

EARLY EIGHTEENTH CENTURY. D. 8.2"

E 234. Plate 53

Bowl of similar form and make, but with five-clawed dragons. The glaze in the interior is an intenser blue, and the lip is fitted with a metal band.

D. 8.3"

E 235. Plate 53

Libation cup of irregular oval elevation moulded in the form of a knotted prunus trunk with branches in relief. Porcelain with vivid blue glaze.

EARLY EIGHTEENTH CENTURY. H. 3"

E 236. Plate 51

Dish with shallow rounded sides and flat rim with ogee edge. Porcelain dressed on the base and on the edge of the rim with dark brown clay: lavender-blue glaze with faint crackle, stained red, and many black specks. Spiral lines under the base which is unglazed.

EARLY EIGHTEENTH CENTURY. D. 11.25"

Imitation of Sung (?) Kuan ware: see Vol. II.

E 237. Plate 58

Beaker with ovoid body, tall cylindrical neck with flaring mouth, and spreading base. Porcelain with mirror-black glaze and gilt designs. On the body are oblong and leaf-shaped panels of flowers in a ground of lotus scrolls, borders of lotus scrolls, symbols and diaper patterns, and radial lines. On the neck is similar ornament with two oblong panels of landscape with artist's seals. White glaze inside and on the base.

K'ANG HSI PERIOD. H. 18"

E 238. Plate 55

Basin with shallow centre and wide rounded sides. Porcelain with mirror-black glaze and gilt designs. In the centre is a hydrangea medallion edged with leaves and scrolls. On the sides are four radiating panels with rockery, plants and insects, trees and birds, bordered by trellis diaper.

EARLY EIGHTEENTH CENTURY. D. 8.95"

E 239. Plate 54

Bottle of slender pear shape with tall tapering neck and low straight foot. Porcelain with mirror-black glaze.

EARLY EIGHTEENTH CENTURY. H. 5.25"

E 240. Plate 54

Vase with wide pear-shaped body and contracted neck with spreading mouth. Porcelain with mirror-black glaze speckled with golden brown. Greyish-white glaze inside and on the base. The lip and base-rim have been ground down.

EARLY EIGHTEENTH CENTURY. H. 5.6"

Exhibited at the Manchester City Art Gallery, 1913.

K'ANG HSI MONOCHROMES

E 241. Plate 51

Shallow bowl with wide mouth, rounded sides, and small foot. Porcelain with lustrous coffee-brown glaze with irregular dry patches inside.

EARLY EIGHTEENTH CENTURY. D. 8.15"

E 242. Plate 51

Incense bowl with depressed globular body, and wide mouth with slightly spreading lip. Coarse porcelain burnt brown on the exposed parts: lustrous coffee-brown glaze irregularly crackled. Under the base is an unglazed disc on which are traces of a circular support.

EARLY EIGHTEENTH CENTURY. D. 6.75"

E 243. Plate 51

Incense vase with globular body and wide mouth with short straight neck: two loop handles in form suggesting an elephant's head and trunk: three small rounded feet. Porcelain with pale coffee-brown glaze, crackled. An unglazed patch under the base dressed with dark clay.

EARLY EIGHTEENTH CENTURY. D. (WITH HANDLES) 6"

Exhibited at the Manchester City Art Gallery, 1913.

E 244. Plate 42

Bottle with pear-shaped body and tall slender neck. On the shoulder and winding up the neck is an archaic dragon in full relief with a spray of *ling chih* fungus in its mouth. Porcelain with pale celadon glaze. K'ang Hsi mark in blue.

H. 10"

E 245. Plate 42

Vase of slender oval form with small neck. Porcelain carved with dense lotus scrolls in low relief under a celadon-green glaze. White glaze inside and on the base, and the Hsüan Tê mark in blue.

K'ANG HSI PERIOD. H. 10.3"

Exhibited at the Manchester City Art Gallery, 1913.

E 246. Plate 42

Bowl in the form of a Buddhist alms-bowl, globular with contracted mouth. Porcelain with celadon-green glaze. The base is unglazed and dressed with ferruginous earth which has burnt red.

EARLY EIGHTEENTH CENTURY. H. 5.1"

Exhibited at the Manchester City Art Gallery, 1913.

E 247. Plate 43

Vase with ovoid body, cylindrical neck spreading at the lip, and spreading base. Porcelain with dark *sang de bœuf* red glaze shoaling into buff at the lip. Buff-white crackle inside and on the base.

K'ANG HSI PERIOD. H. 17.5"

E 248. Plate 54

Vase with slender ovoid body, contracted neck with spreading mouth, and spreading base. Porcelain with *sang de bœuf* red glaze frosted with a network of dry greenish grey. Crackled greenish-grey glaze clouded with buff inside and on the base.

EARLY EIGHTEENTH CENTURY. H. 15.45"

E 249. Plate 53

Vase with oblate oval body, cylindrical neck spreading at the lip, and spreading base. Porcelain with dull *sang de bœuf* red glaze. Buff-white crackle inside and on the base, and a band of red inside the lip.

K'ANG HSI PERIOD. H. 17.75"

THE EUMORFOPOULOS COLLECTION

E 250

Vase with wide pear-shaped body and spreading mouth: low spreading foot. Porcelain with faintly crackled glaze of deep strawberry red. Watery greenish glaze, crackled, inside and on the base.

K'ANG HSI PERIOD. H. 10.25"

Similar in shape to E 259 (PLATE 44).

E 251

Vase with ovoid body, cylindrical neck spreading at the lip which has a metal band, and spreading base. Porcelain with mottled glaze of deep strawberry red. Watery green crackle inside and buff crackle on the base.

K'ANG HSI PERIOD. H. 18.2"

Similar in shape to E 247 (PLATE 43).

Exhibited at the Manchester City Art Gallery, 1913.

E 252. Plate 50

Bottle with pear-shaped body, slender neck spreading at the mouth, and with flat in-turned lip: low spreading foot. Porcelain with faintly crackled glaze of pale strawberry red: the lip is crackled buff-white with a band of blue: inside the neck is a dressing of black slip, and the glaze on the base is crackled greenish white.

K'ANG HSI PERIOD. H. 9.75"

E 253. Plate 46

Bowl with rounded sides and wide concave rim. Porcelain with faintly crackled glaze of deep strawberry red. Watery green crackle on the base.

K'ANG HSI PERIOD. D. 7.4"

Ex Beurdeley Collection.

E 254. Plate 46

Bowl with sides rounded below and spreading at the mouth. Porcelain with crackled strawberry-red glaze. Watery green crackle on the base. Metal band on the lip.

K'ANG HSI PERIOD. D. 7"

E 255. Plate 46

Cup of lotus shape with crinkled rim and tendrils in applied relief on the sides. Porcelain with bubbly glaze of crushed strawberry red. Greenish-grey crackled glaze on the base.

K'ANG HSI PERIOD. H. 3"

E 256. Plate 51

Six cups with straight sides rounded below and slightly spreading lip. Porcelain with faintly crackled glaze of deep strawberry red shoaling into buff-white at the lip. Crackled buff-white glaze on the base.

EARLY EIGHTEENTH CENTURY. H. 2.9" TO 3"

Exhibited at Stockholm, 1914 (Catalogue No. 362).

E 257. Plate 68

Dish with rounded sides and everted lip. Porcelain with deep strawberry-red glaze faintly crackled, and gilt designs of fish and water plants: the glaze under the gilding is dappled purple as on the *flambé* wares. Crackled buff glaze on the base. A metal band on the lip.

K'ANG HSI PERIOD. D. 8.4"

E 258. Plate 46

Shallow dish with rounded sides folded inwards at the mouth: sunk base with channelled rim. Porcelain with pinkish-red glaze on the sides and underneath, mottled with spots of darker red. White glaze inside blistered and specked with dark blue. White glaze in the cavity of the base.

K'ANG HSI PERIOD. D. 10"

Exhibited at the Manchester City Art Gallery, 1913.

K'ANG HSI MONOCHROMES

E 259. Plate 44

Vase with wide pear-shaped body and spreading mouth; low spreading foot. Porcelain with crackled glaze of pale crushed strawberry tint. Greenish crackle inside and on the base.

K'ANG HSI PERIOD. H. 10.25"

The fanciful name of "ashes of roses" has been given to this kind of glaze.

Exhibited at the Manchester City Art Gallery, 1913.

E 260. Plate 42

Incense vase with sides rounded below and short straight neck with slightly spreading lip: two lion mask handles in applied relief in biscuit dressed with dark brown slip. Porcelain with crackled grey glaze, the outside suffused with pinkish red passing into "ashes of roses."

K'ANG HSI PERIOD. D. 4.8"

Exhibited at the Manchester City Art Gallery, 1913.

E 261. Plate 51

Incense vase with sides rounded below and straight at the mouth: two monster mask handles in applied relief. Porcelain with warm white glaze with irregular crackle stained red, coloured on the exterior with peach bloom red passing into "ashes of roses" and sparsely dappled with darker spots. Plain white glaze on the base.

EARLY EIGHTEENTH CENTURY. D. 5.75"

E 262. Plate 45

Dish, saucer-shaped. Porcelain with peach-red glaze dappled with green and russet spots. White glaze on the base and the Hsüan Tê mark in a double ring in blue.

K'ANG HSI PERIOD. D. 11.2"

E 263. Plate 45

Water-pot of beehive shape (*t'ai po tsun*) with small neck and spreading lip. Porcelain with three incised medallions formed of coiled archaic dragons, and a peach bloom red glaze streaked and spotted with dark brown and brownish yellow. White glaze inside and on the base and the K'ang Hsi mark carefully written in blue.

H. 4"

For the term *t'ai po tsun* see E 51.

E 264. Plate 50

Bottle with pear-shaped body and tall slender neck. Porcelain with smoky-grey glaze passing into greyish green and peach bloom with passages of dappled red and pale grey. The base is unglazed.

EARLY EIGHTEENTH CENTURY. H. 7.65"

Exhibited at the Manchester City Art Gallery, 1913.

E 265. Plate 46

Bowl with rounded sides and everted lip. Porcelain with dull peach bloom glaze. Inside there are dragons and fungus scrolls faintly traced in slip on the sides and an etched scroll design in the centre. Outside is a band of formal petal pattern incised. The base is unglazed.

K'ANG HSI PERIOD. D. 6.5"

E 266. Plate 50

Vase with ovoid body, tall slender neck with spreading lip, and slightly spreading base. Porcelain with faintly crackled glaze coloured deep peach-red which passes into light pinkish grey. Buff-tinted crackled glaze inside and on the base.

EARLY EIGHTEENTH CENTURY. H. 8.6"

THE EUMORFOPOULOS COLLECTION

E 267. Plate 50

Beaker with flattened bulb on the stem, flaring mouth with foliate edge, and spreading foot with narrow base-ring: the sides obliquely fluted to suggest the petals of a flower. Porcelain with greenish-white glaze suffused with irregular areas of pinkish red, which is deepest inside the mouth.

EARLY EIGHTEENTH CENTURY. H. 8.3"

E 268. Plate 72

Incense vase of bowl shape with wide mouth and rounded sides: two lion-mask handles in applied relief and dressed with brown slip. Porcelain with crackled watery-green glaze.

EARLY EIGHTEENTH CENTURY. D. 9"

This kind of green glaze is known as *lang yao* celadon: see p. 30.

E 269. Plate 46

Water-pot of depressed globular form with contracted mouth. Porcelain with crackled watery-green glaze, as on E 268.

EARLY EIGHTEENTH CENTURY. D. 4.4"

E 270. Plate 65

Wine-cup with two open-work handles in the form of archaic dragons and a raised band of dragon designs. Fine porcelain with yellow glaze. Mark of the K'ang Hsi period in a double ring in blue.

H. 1.5"

E 271. Plate 42

Bottle with pear-shaped body and slender tapering neck. Porcelain with full yellow glaze broken by raised wheel-rings in white.

K'ANG HSI PERIOD. H. 8.25"

E 272. Plate 42

Incense burner (*ting*) with globular body, short straight neck, and projecting lip: three legs with monster masks: two curved handles: dome-shaped cover with flat top and lion handle, and sides pierced in a pattern of five bats. Porcelain with closely crackled turquoise glaze.

K'ANG HSI PERIOD. H. 7.75"

The five bats (*fu*) symbolize the Five Blessings (*fu*), namely, long life, riches, peace, love of virtue, and an end crowning the life.

E 273. Plate 38

Libation cup of bronze form with helmet-shaped body, on which are four short angular ribs, and three curved feet issuing from monster heads. Porcelain with turquoise glaze.

K'ANG HSI PERIOD. H. 3.2"

E 274. Plate 38

Joss-stick holder in the form of a seated figure of Pu-tai Ho Shang with rosary in his right hand: a small tube for an incense stick beside him. Porcelain with turquoise-blue glaze.

K'ANG HSI PERIOD. H. 2.6"

E 275. Plate 38

Joss-stick holder of similar form with aubergine-purple glaze.

K'ANG HSI PERIOD. H. 2.5"

E 276. Plate 38

Incense vase of low bowl shape, with rounded sides and projecting lip: two lion-mask handles in applied relief. Porcelain with dark aubergine-purple glaze.

EARLY EIGHTEENTH CENTURY. D. 4.75"

THE YUNG CHÊNG PERIOD

DURING the brief reign of Yung Chêng (1723-35), the Imperial factory was under the capable direction of Nien Hsi-yao, and in 1728 the celebrated T'ang Ying was appointed assistant director. Nien's ware is described in vague and general terms in the *T'ao lu*: it was "extremely refined and elegant," and we are further told that "imitations of the antique and invention of novelties, these were truly the established principles of Nien." The important list¹ of porcelains made at the Imperial factory at this time bears out the second statement, showing as it does that all the classic types of Sung and Ming porcelains were copied from original specimens, of which many were sent from the Palace itself, and adding a number of new types, most of which we learn elsewhere were introduced by T'ang Ying.

Among the ceramic changes which now took place, the most notable were in the enamelled decorations. The *famille rose* enamels, a palette of opaque or semi-opaque colours, among which rose pinks and carmines (derived from gold) play the chief part, now came into general use, completely altering the character of the porcelain. The delicate *famille verte* enamels, however, of the later years of the K'ang Hsi period were still used to a certain extent: as washes, for instance, over underglaze blue designs, or combined with the *famille rose* in a mixed colour scheme. Singularly beautiful work was done with these mixed colours on dishes and bowls of fine egg-shell porcelain in well balanced floral designs elegantly disposed on the clear white ground. The same elegance and refinement are seen in the pure *famille rose* designs executed at Ching-tê Chên; but the *famille rose* is more familiar to us in the sumptuous and rather overloaded "ruby-back dishes," which were decorated at Canton specially for the European merchants. This class of ware, with its virtues and defects, is illustrated by E 290 (PLATE 48).

The blue and white of the period has already been mentioned (p. 2). Painting in underglaze red was practised with success, and red designs under a celadon glaze (E 55, PLATE 55) are described in Hsieh Min's list as a "new style of the reigning dynasty," an ambiguous phrase which may refer to the Yung Chêng period or may include that of K'ang Hsi. The new monochromes are chiefly those derived from the *famille rose* enamels; but an important novelty ascribed to T'ang Ying was the transmutation (*yao pien*) glaze. This is the *flambé* red (PLATE 67), which had previously appeared as an accidental result in the firing of the *lang yao* reds, and was now brought under perfect control. Another novelty usually associated with this reign is the tea-dust glaze illustrated by PLATE 52. Otherwise, in the absence of date marks, it will always be difficult to distinguish the Yung Chêng monochromes from the K'ang Hsi; but the specimens which are authenticated as Yung Chêng fully sustain the reputation for beauty of colour and refinement of shape which the Nien's ware enjoyed among Chinese connoisseurs.

E 285. Plate 56

Vase with ovoid body and high spreading foot: the neck cut down. Fine porcelain painted in *famille verte* enamels. Two large panels with rockery, flowering shrubs, and birds, bordered with lotus brocade in a ground of green-black. Similar brocade band on the foot, and border of key fret washed with green.

YUNG CHÊNG PERIOD. H. 11.4"

E 286. Plate 74

Vase with globular body and wide neck with spreading lip: spreading foot. Porcelain painted in *famille verte* enamels with designs taken from a bronze. On the body are ogre masks in a

¹ Compiled by Hsieh Min, Governor of Kiangsi from 1729 to 1734: see *The Later Ceramic Wares of China*, pp. 63-66.

THE EUMORFOPOULOS COLLECTION

ground of key fret washed over with aubergine: a band of archaic dragon designs in a green ground above and triangular leaf pattern below. Stiff plantain leaves on the neck.

YUNG CH'ENG OR CH'EN LUNG PERIOD. H. 11.65"

E 287. Plate 54

Bowl with rounded sides and everted lip. Porcelain painted in coral red with five fishes, one inside and four on the exterior. Ch'eng Hua mark in blue in a double ring.

YUNG CH'ENG PERIOD. D. 7.5"

E 288. Plate 49

Dish, saucer-shaped. Porcelain painted with underglaze blue designs in a ground of coral red enamel. In the centre is a medallion with lily scrolls. Similar scrolls on the exterior. Bluish-white glaze on the base with the Hsüan Tê mark in a double ring in blue.

YUNG CH'ENG PERIOD. D. 6.3"

E 289. Plate 56

Vase with high-shouldered baluster body, short narrow neck, and spreading base. Porcelain with designs painted in black and reserved in a ground of lustrous black enamel, namely, a bearded warrior greeting a lady on horseback, rocks, trees, and a garden fence in the background.

? YUNG CH'ENG OR CH'EN LUNG. H. 8.75"

Ex Beurdeley Collection.

The black is lustrous and inclined to be iridescent. It appears to be formed of a colourless flux over the usual dry black ground.

Exhibited at the Manchester City Art Gallery, 1913.

E 290. Plate 48

Dish with slanting rim. Porcelain painted in *famille rose* enamels, with gilding. In the centre are a garden scene and lotus pond, and three Court ladies with attendants; vases and a table in the background and a parrot on a swing suspended from a tree. On the sides is a border of pink hexagon diaper broken by four panels of flowers. On the rim is a band of floral brocade broken by four panels with pomegranate, citron, and flowers: and two borders of lozenge diaper with dragon panels in pale pink. On the reverse are three sprays of flowers and a branch with two peaches.

YUNG CH'ENG PERIOD. D. 11.3"

E 291. Plate 47

Pair of dishes, saucer-shaped with everted edge. Egg-shell porcelain painted in opaque *famille rose* enamels with gilding. In the centre is a lotus medallion in blue, enclosed by a band of archaic dragon pattern in blue, broken by four lotus flowers in gold with red outlines: border of *ju-i* pattern in green.

YUNG CH'ENG PERIOD. D. 6.3"

E 292. Plate 47

Wine-pot, kettle-shaped, with globular body and arched handle: low cover with knob. Porcelain painted in *famille rose* enamels with sprays of chrysanthemum and peony and scattered flowers.

YUNG CH'ENG PERIOD. H. 6.25"

E 293. Plate 47

Teacup and saucer of egg-shell porcelain painted in *famille rose* enamels with gilding, with rockery, cocks, and peonies, and an ogee-edged border of matting diaper in brown and gold. Inside the cup are a flower and a border of diaper pattern broken by four panels of flowers.

YUNG CH'ENG PERIOD. H. OF CUP 1.5"; D. OF SAUCER 4.5"

The cock symbolizes fame and the peony (the *fu kwei* flower) riches and honours; so that the design suggests the rebus *kung ming fu kwei* = fame, riches, and honours.

THE YUNG CHÊNG PERIOD

E 294. Plate 47

Cup, bowl-shaped, and saucer with six-foil edges. Egg-shell porcelain painted in silver and gold with a flowering tree-peony, and magpies.

YUNG CHÊNG PERIOD. H. OF CUP 1.5"; D. OF SAUCER 4.4"

E 295. Plate 54

Pair of quadrangular vases with pear-shaped body, straight neck and base, and two lion mask and ring handles: the corners grooved. Porcelain with incised designs filled in with coloured glazes—green, white, pink, and blue—in an aubergine ground. On the sides are rockery, and flowering prunus and chrysanthemum. Incised seal mark of the Chêng Tê period in four characters.

YUNG CHÊNG OR CH'ÏEN LUNG PERIOD. H. 10.5"

E 296. Plate 47

Snuff bottle with octagonal body and cylindrical neck. Porcelain with incised designs filled in with coloured glazes—blue, green, aubergine, and white—in a deep yellow ground with details painted in black, namely, the Eight Immortals in clouds: border of *ju-i* pattern. Spoon stopper with coloured glass cap. Mark of the Yung Chêng period.

H. 4.8"

E 297. Plate 40

Vase with globular body, short straight neck, and rounded projecting lip: low base slightly spreading. Porcelain with creamy white glaze recalling the Ting ware of the Sung dynasty. On the sides is a belt of peony scrolls finely incised.

YUNG CHÊNG PERIOD. H. 7.6"

E 298. Plate 41

Bowl with rounded sides and everted lip. Fine white porcelain with dragon designs faintly traced in white slip under the glaze. The Hsüan Tê mark is etched in the paste on the bottom.

YUNG CHÊNG PERIOD. D. 4.55"

E 299. Plate 40

Vase of baluster form with high shoulders and small mouth. Porcelain with designs in faint relief in white under the glaze, namely, a rock, bamboo, peony, and insects, etc.

YUNG CHÊNG PERIOD. H. 7"

Exhibited at the Manchester City Art Gallery, 1913.

E 300. Plate 41

Bottle with depressed pear-shaped body and tall slender neck; low base slightly spreading. Porcelain of fine quality, with beautiful warm white glaze.

YUNG CHÊNG PERIOD. H. 6.5"

Exhibited at the Manchester City Art Gallery, 1913.

E 301. Plate 40

Beaker with flattened bulb and a ring on the stem, spreading base, and wide flaring mouth. Porcelain with pure white glaze.

YUNG CHÊNG OR CH'ÏEN LUNG PERIOD. H. 5.25"

E 302. Plate 41

Vase with wide pear-shaped body and short straight neck with projecting lip: two elephant handles. White porcelain with design of vine and squirrels carved in low relief. Yung Chêng mark in a double ring in blue.

H. 6.5"

Exhibited at the Manchester City Art Gallery, 1913.

THE EUMORFOPOULOS COLLECTION

E 303. Plate 41

Stem-cup with rounded bowl and spreading lip: hollow stem almost straight. Fine porcelain with greenish-white glaze of "chicken skin" texture. Inside is the Hsüan Tê mark in a single ring.

YUNG CHÊNG PERIOD. H. 4.1"

For the "chicken skin" glaze which was characteristic of Hsüan Tê porcelain, see Vol. IV, p. xvi.

E 304. Plate 53

Dish with low rounded sides and narrow flat rim. Porcelain with glaze imitating that of Sung Chün ware, lavender-grey inside, and *flambé* red and grey on the sides and rim: brown glaze on the base, and the Yung Chêng mark in seal form incised.

D. 5.4"

For Chün ware see Vol. III.

E 305. Plate 54

Beaker with globular body, high spreading neck, and low foot spreading at the base. Greyish porcelain with thick crackled glaze of watery lavender grey splashed with red. Inside, the glaze is greenish. The mouth-rim is cut and fitted with a metal collar.

EARLY EIGHTEENTH CENTURY. H. 7.2"

Imitation of Sung Chün ware.

Exhibited at the Manchester City Art Gallery, 1913.

E 306. Plate 46

Fish bowl with rounded sides, recurved below, and contracted mouth with round lip. Porcelain with dappled pinkish glaze passing into lavender and brown above the base. Under the base is a wash of brown and the seal mark of the Yung Chêng period incised.

H. 9.4"

E 307. Plate 50

Vase with wide pear-shaped body and straight neck slightly spreading at the mouth. Porcelain with bubbly glaze on the exterior, of deep maroon red colour; white inside and on the base.

YUNG CHÊNG PERIOD. H. 7.75"

E 308. Plate 51

Dish, saucer-shaped. Porcelain with maroon-peach glaze full of bubble holes: the mouth-rim white. White glaze on the base, and the Yung Chêng mark in a double ring in blue.

D. 6.5"

E 309. Plate 50

Vase with pear-shaped body and high cylindrical neck. Porcelain with peach bloom red glaze on the exterior powdered with tiny specks. White glaze inside and on the base, and the Hsüan Tê mark in blue.

YUNG CHÊNG PERIOD. H. 4.75"

E 310. Plate 51

Dish, saucer-shaped, with dull underglaze red inside and out, in tone between peach bloom and maroon: the rim white. White glaze under the base and the Hsüan Tê mark in a double ring in blue.

YUNG CHÊNG PERIOD. D. 5.95"

E 311. Plate 51

Tray in the form of a pointed leaf, with stalk handle and five small feet. Porcelain dressed with brown clay: cloudy grey glaze irregularly crackled.

YUNG CHÊNG OR CH'ÏEN LUNG PERIOD. L. 5.85"

Imitating Sung Ko ware: see Vol. II.

THE YUNG CHÊNG PERIOD

E 312. Plate 51

Tray of oblong oval form with flanges on the sides. Similar ware, but with stronger crackle stained red.

L. 5.2"

The shape is borrowed from Han pottery: cf. Vol. I, No. 57.

E 313. Plate 50

Pair of vases with ovoid body and small contracted mouth. Porcelain with pale celadon-green glaze.

YUNG CHÊNG PERIOD. H. 6.15"

E 314. Plate 41

Bowl with wide mouth, rounded sides, and small base. Porcelain with pale celadon glaze. Inside is a formal chrysanthemum incised: outside are a lily scroll and a band of chrysanthemum petals in low relief. White glaze on the base and the mark of the Yung Chêng period in blue in a double ring.

D. 4.6"

E 315. Plate 52

Bottle with pear-shaped body and tall slender neck with a bulb below the mouth modelled in the form of a lotus seed-pod: low, slightly spreading base: two handles on the sides in the form of monster masks with fixed rings. Porcelain with tea-dust (*ch'a yeh mo*) glaze. Seal mark of the Yung Chêng period in four characters impressed.

H. 13.4"

E 316. Plate 53

Dish, saucer-shaped. Porcelain with green glaze, the exterior incised with pomegranate scrolls. White glaze on the base and the mark of the Yung Chêng period in a double ring in blue.

D. 5.8"

E 317. Plate 54

Vase with ovoid body, contracted neck, and spreading mouth: two handles issuing from monster masks with fixed rings: low spreading base. Porcelain with carved ornaments under a fine turquoise glaze: on the shoulders are six sunflower medallions, and on the lower part two monster heads with square (?) rings. There is a smear of dirty white glaze on the base.

YUNG CHÊNG PERIOD. H. 14.15"

E 318. Plate 51

Cup of bowl shape. Porcelain with deep primrose-yellow glaze on the exterior. Mark of the Yung Chêng period in blue in a double ring.

D. 4"

THE CH'EN LUNG PERIOD

IN the long reign of Ch'ien Lung (1736-95) the potters of Ching-tê Chên touched the highest point in technical skill. Their command of their material was complete, and it is said with little exaggeration of T'ang Ying, now appointed director of the Imperial factory, that "there was nothing that he could not successfully accomplish." T'ang Ying held his post till 1749; and we may be certain that during the whole of his directorate the highest standard was maintained, and that the artistic decadence which is apparent in much of the Ch'ien Lung porcelain began after his death.

In the enamelled porcelains the *famille rose* palette was now supreme, though good work was done in mixed enamels by the decorators who imitated the painted glass of Ku Yüeh-hsüan; and the green and black of the *famille verte* were effectively combined on such specimens as E 331 (PLATE 57). But the most interesting Ch'ien Lung wares in the Collection are the monochromes. Most of the K'ang Hsi and Yung Chên glazes were still successfully employed, and many new types of glazes and monochrome enamels were added to the list. The most successful underglaze reds were those of maroon and crimson tint. Good *sang de bœuf* does not appear to have been produced, but on the other hand complete control was gained of the fine *flambé* red glazes (E 390, PLATE 67). Turquoise glaze is mentioned as one of the successes of T'ang Ying, but it will be observed that the biscuit on the base of Ch'ien Lung turquoise vases is redder and rougher than that of the K'ang Hsi turquoise. Much ingenuity was expended in the imitation of alien substances; and we find porcelain closely imitating bronze, iron-rust, tea-dust, enamelled metal (E 342, PLATE 56), mottled green jade (PLATE 70), red Peking lacquer, the skin of fruit, grained wood (E 440, PLATE 71), bamboo, gourd, shells, and even millefiori glass. The opaque *famille rose* enamels supplied many effective monochromes; rose-pinks (*mei kuei*), lemon-yellow, *cloisonné* blue, *soufflé* iron red, and composite colours, formed by a wash of enamel over a hard crackled glaze, such as the sage and camellia-leaf greens and mustard yellow. The sulphur yellow of E 435 (PLATE 71) is a glaze rather than an enamel, and the *T'ao shuo* mentions wax-yellow among the colours of the period.

Such delicate operations as piercing *à jour* were carried out with traditional skill, and the ingenious "rice grain" and "lace-work" decorations were specialties of the time. In the "lace-work" the design is deeply cut, without actual perforation, so that it appears as a semi-transparency when covered with glaze: and in the "rice grain" the perforation is complete, but the glaze is allowed to fill up the holes, forming a series of transparent windows. The usual excisions are about the size and shape of grains of rice, whence the peculiar name of this kind of decoration. Another decoration of the period is known as "graviata," the enamelled ground being engraved with a close diaper of scrolls as on E 325 (PLATE 74). In the services made for the European market European designs became more and more prominent; and we find patterns which originated at Meissen and Sèvres completing the decoration of armorial porcelain.

E 324. Plate 64

Coffee cup with handle. Porcelain painted in Europe with a landscape and figures in black washed over with transparent green: gilt edge. CH'EN LUNG PERIOD. H. 2.25"

This kind of decoration was used at Meissen, Chelsea, and other factories.

E 325. Plate 74

Bowl with rounded sides and everted lip. Porcelain painted in *famille rose* enamels on the exterior: pendent sprays of roses and irises in colours in a ground of opaque yellow diapered with engraved feathery scrolls. Gilt edges. Seal mark, in blue, of the Ch'ien Lung period.

D. 7.45"

THE CH'EN LUNG PERIOD

E 326. Plate 74

Bowl with rounded sides and everted lip. Porcelain painted in *famille rose* enamels on the exterior with four lily medallions, arabesque scrolls, and formal borders in pink in a ground of pale pink. Gilt edges. Seal mark, in blue, of the Ch'ien Lung period. D. 7.55"

E 327. Plate 56

Teapot with pear-shaped body moulded below in a lotus petal pattern. Porcelain painted in *famille rose* enamels with gilding. On the sides are sprigs of flowers in applied relief, two open-work medallions of floral pattern and painted peony sprays: the petal band is coloured pink. Cover to match. CH'EN LUNG PERIOD. H. 5.7"

E 328. Plate 56

Teapot, globular, with plain handle and spout and low domed cover with knob. Porcelain painted in *famille rose* enamels, with gilding, in Sèvres style, with flowers and butterflies in panels framed by interlacing ribbon designs. Three floral sprays on the cover. ABOUT 1760. H. 5.7"

E 329. Plate 56

Snuff bottle of vase form with flattened oval body, short neck, and spreading lip. Porcelain with designs carved in relief and painted in *famille rose* enamels. On the sides and neck are water with imbricated waves, a boat with two figures and a merman beside it, and groups of immortals (*hsien*) in clouds and on rocks: key-fret border on the base. Spoon stopper with glass cap imitating coral. Ch'ien Lung mark in red seal characters. H. 3.25"

E 330. Plate 64

Brush-washer with low rounded sides and upright lip. Porcelain with design of two peaches painted in black under a motley of green, yellow, aubergine, and white glazes.

CH'EN LUNG PERIOD. D. 3"

E 331. Plate 57

Bottle with depressed globular body and tall slender neck flaring at the mouth. Porcelain with designs reserved in a black ground under a transparent green glaze: two phoenixes among peony plants, and borders of petal pattern and *ju-i* heads. CH'EN LUNG PERIOD. H. 11.9"

E 332. Plate 68

Bottle with globular body, and tall slender neck with spreading lip. Porcelain painted in black under a transparent green glaze. On the body are lily scrolls and a border of false gadroons: on the neck plantain leaves and jewels, with jewel borders above and below. Inside, the mouth is washed with coral red. CH'EN LUNG PERIOD. H. 9.2"

E 333. Plate 68

Vase, bottle-shaped, with globular body and tall straight neck. Porcelain with full yellow glaze, under which is a dragon painted in black and half hidden in brown clouds.

CH'EN LUNG PERIOD. H. 16"

E 334. Plate 58

Bottle with globular oval body and tall straight neck. Porcelain with white glaze coated with black lacquer inlaid with designs in mother-of-pearl, namely, landscapes and trees, and bands of lozenge and triangle patterns. CH'EN LUNG PERIOD. H. 14"

This encrusted lacquer is generally known by the French name *lac burgauté*.

THE EUMORFOPOULOS COLLECTION

E 335. Plate 64

Snuff bottle, flask-shaped, with flattened oval body and cylindrical neck. Porcelain with "orange peel" glaze. On the two faces are panels with landscape and figures inlaid in mother-of-pearl in a black lacquer ground (*lac burgauté*); the sides are painted with dragon designs and scrolls in red and gold. Spoon stopper with glass cap imitating coral.

CH'EN LUNG PERIOD. H. 3"

E 336. Plate 59

Bottle with globular body slightly depressed on the shoulder, tall contracted neck, and flaring mouth: low straight base. Porcelain with archaic dragons and fungus scrolls in relief, and coloured dark brown in a ground of aubergine glaze. Buff crackle inside and on the base.

CH'EN LUNG PERIOD. H. 11.25"

E 337. Plate 54

Incense bowl with globular body, contracted neck, and spreading lip. Porcelain with incised designs filled in with coloured glazes in a yellow ground: two four-clawed dragons in green and aubergine clouds.

CH'EN LUNG PERIOD. D. 4.9"

E 338. Plate 56

Water-pot (*tsai-po tsun*) of beehive shape. Porcelain with incised designs filled with coloured glazes in a yellow ground, namely, a lion sporting with a blossom-shaped brocade ball with streamers in blue, green, aubergine, and white.

CH'EN LUNG PERIOD. D. 2.9"

For *tsai-po tsun*, see E 51.

E 339. Plate 65

Cup-stand of oblong rectangular shape with nicked corners. Porcelain with coloured glazes. The stand has a chrysanthemum medallion in relief inside glazed with aubergine, and which is enclosed by wave patterns and dragons carved in relief and glazed green. The rest of the surface is a fine sulphur yellow.

CH'EN LUNG PERIOD. L. 5.15"

E 340. Plate 60

Vase with ovoid body, short contracted neck, and spreading lip: low spreading foot: two handles in the form of dragons biting the mouth-rim. Porcelain with bands of raised wheel-rings on the sides and a white glaze, mottled with dabs of blue and indigo and decorated with dragons in clouds in grey crackle stained with brownish red. The base is dressed with black slip.

CH'EN LUNG PERIOD. H. 7"

E 341. Plate 60

Snuff bottle in the form of a squirrel crouching on a vine bough. "Steatitic" porcelain with warm white crackled glaze, the eyes touched with black slip: there is a blob of celadon-green glaze on the back.

EIGHTEENTH CENTURY. L. 1.8"

E 342. Plate 56

Beaker (*ku*) with slender stem with bulbous centre and spreading mouth and base. Porcelain with ogre-head designs in bronze style on the lower part with raised outlines, and a brown glaze gilt to represent gilt bronze: the background of the raised ornament is filled with grey enamel mottled with blue in imitation of enamelled metal. Brown glaze inside the base, and an incised inscription, gilt, in seal characters, *ch'ien yin shu wu ch'ên tsang*=a gem to be treasured in the Ch'ien-yin Study.

CH'EN LUNG PERIOD. H. 10.15"

Cf. E 380.

THE CH'EN LUNG PERIOD

CH'EN LUNG MONOCHROMES

E 343. Plate 61

Vase of bronze form with ovoid body flattened on the shoulder and a rounded band above and below: straight narrow neck with two handles in the form of bats holding a leaf in their mouths. Ornament in low relief under a white glaze. On the body are four medallions of peach and finger citron boughs enclosed by cloud scrolls: false gadroons on the band below: *ju-i* pattern on the shoulder, and scrolls on the band above: bats holding in their mouths a pendant with peach on the neck, and a *ju-i* border. Seal mark of the Ch'ien Lung period faintly incised on the base.

H. 13.15"

The bats and finger citron are emblems of happiness, and the peach of longevity.
Ex J. A. Holms Collection.

E 344. Plate 61

Vase with globular body with a rounded band below, tall narrow neck with wide cup-shaped mouth. White porcelain with ornament in low relief. On the body is a scroll of peonies and lilies: plantain leaves on the neck and petal pattern on the band below: incised *ju-i* pattern on the lip.

CH'EN LUNG PERIOD. H. 12.7"

E 345. Plate 60

Bowl with rounded sides and wide spreading lip. Porcelain with white glaze. On the exterior is a formal lotus scroll in low relief; two raised wheel-rings on the sides and one under the base. Incised key fret on the base-rim. The lip is fitted with a metal band.

CH'EN LUNG PERIOD. D. 8.5"

E 346. Plate 60

Pair of vases of bronze form, with oblong rectangular bodies bulging in the middle, short straight necks, and spreading feet. On the sides are four lion masks in applied relief, dragon scrolls, and clouds in compartments with dentate borders in moulded relief and incised radial lines on the upper part. On the feet is moulded lozenge diaper. On the necks are incised inscriptions in seal characters (1) *shun t'ien fu t'ung chou* (?) *tung hsüeh chih* = made for Tung-hsüeh of Tung Chou in Shun-t'ien Fu and (2) (?) *ch'i hsi wang tsao* = made by Ch'i Hsi-wang. The reading of the latter inscription is uncertain. Porcelain with white glaze.

CH'EN LUNG PERIOD. H. 4.8"

E 347. Plate 41

Miniature bottle with globular body flattened on the shoulders and tall slender neck. "Steatitic" porcelain with faintly carved borders of petal pattern on the shoulder and above the base: warm white glaze.

CH'EN LUNG PERIOD. H. 2.7"

E 348. Plate 60

Snuff bottle of flattened oval form with small mouth. "Steatitic" porcelain with creamy crackled glaze, carved in relief with figures of the Eighteen Arhats, in a hatched ground. Stopper cap of opaque white glass with a figure of a toad on top. EIGHTEENTH CENTURY. H. 2.7"

E 349. Plate 61

Teapot, with barrel-shaped body, bamboo spout, and handle in the form of an archaic dragon. Domed cover with (?) rat and vine ornament in relief. Porcelain with crackled cream-white glaze.

EIGHTEENTH CENTURY. H. 5.75"

In the style of Sung Ting ware: see Vol. III.

THE EUMORFOPOULOS COLLECTION

E 350. Plate 61

Bottle with globular body and slender straight neck with projecting lip. Porcelain with faintly incised designs under a crackled cream-white glaze. On the body are flowering plants and borders of half blossoms and wave pattern. On the neck are plantain leaves and key-fret bands.

CH'EN LUNG PERIOD. H. 17.2"

In the style of Sung Ting ware: see Vol. III.

E 351. Plate 60

Bottle with globular body, tall slender neck, and spreading lip. Porcelain with "lace-work" ornament under a greenish-white glaze. On the body are lotus scrolls, with false gadroons below and *ju-i* pattern above: on the neck are plantain leaves, and scrolls on the base. Mark, in blue, of the Ch'ien Lung period in four characters.

H. 4.75"

E 352. Plate 60

Stem-cup with rounded sides and spreading lip: hollow stem slightly spreading. Porcelain with "lace-work" engraving under a lustrous greenish-white glaze. Inside is a medallion with the Hsüan Tê mark surrounded by lotus scrolls: lotus scrolls outside and a petal band, and lotus scrolls on the stem.

CH'EN LUNG PERIOD. H. 3.6"

E 353. Plate 60

Beaker of bronze form, rectangular with bulbous stem and flaring mouth. Porcelain with greenish-white glaze. On the neck are two pairs of archaic dragons in relief and incised plantain leaves: on the bulb are monster frets in relief and on the stem stiff leaves incised: there are faint ribs down the sides and at the angles, and at one end is a handle formed of an archaic dragon and three young ones in full relief.

CH'EN LUNG PERIOD. H. 4.5"

E 354. Plate 62

Flower-pot of deep bowl shape with the lip everted and modelled like a lotus leaf: handles in the form of lotus tendrils in applied relief. Porcelain with grey glaze with wide crackle stained black.

CH'EN LUNG PERIOD. H. 7.2"

E 355. Plate 62

Pair of bottles with pear-shaped body and spreading mouth. Coarse porcelain with crackled grey glaze clouded with buff. Marks, in blue, of the Hsüan Tê and Ch'êng Hua periods.

EIGHTEENTH CENTURY. H. 8.85"

E 356. Plate 62

Vase for divining rods with square straight body and cylindrical neck and base. Porcelain with thick grey glaze with irregular crackle stained red. On the sides are two pairs of loop handles, and the edges are moulded with alternate large and small dentations. The base is pierced with two holes for a cord and its edge is dressed with brown slip.

CH'EN LUNG PERIOD. H. 8.3"

The form is that of the old jade *ts'ung*, a ceremonial object used in the worship of earth. The ware imitates the Sung Ko ware: see Vol. II.

E 357. Plate 61

Tea-jar of oblong rectangular form with short cylindrical neck. Porcelain with greyish-white glaze irregularly crackled and clouded with buff. On the two sides are ornaments in low

THE CH'EN LUNG PERIOD

relief, namely the *yin yang* and a similar round symbol between four groups of the Eight Trigrams (*pa kua*).

EIGHTEENTH CENTURY. H. 5"

The glaze imitates that of the Sung Ko ware.

The *pa kua* (Eight Trigrams) are combinations of three lines, unbroken and divided. By means of these philosophers claimed to explain all the phenomena of nature. The *yin yang*, a circle bisected by a wavy line, symbolizes the duality of nature—the elements of male (*yang*) and female (*yin*), of light and darkness, of heat and cold, etc.: see p. 64.

E 358. Plate 61

Vase with globular body, tall cylindrical neck and low spreading foot. Porcelain with greyish-white glaze irregularly crackled and clouded with buff. Ornament encrusted in white reliefs and incised. On the body are dragon, seahorse, octopus, crab, fish, etc., and floating weeds and symbols in an etched wave ground: a band of wave and plum blossom pattern above: on the neck are *hsi* (joy) characters (see p. 64), swastika, lotus flowers and scrolls, and a border of studs: etched chevron pattern on the foot. The mouth-rim is browned.

CH'EN LUNG PERIOD. H. 13"

E 359. Plate 61

Vase, bottle-shaped, with pear-shaped body and contracted neck spreading at the mouth. Similar ware with decoration in similar style.

H. 14"

E 360. Plate 61

Vase with cylindrical body and neck. Porcelain with closely crackled greyish glaze clouded with buff, and ornament modelled in white reliefs. On the body are rockery, flowering prunus and two birds, and a band of impressed key fret. On the neck are rockery, chrysanthemum and peony plants, and an impressed key-fret band.

CH'EN LUNG PERIOD. H. 14.45"

Ex Beurdeley Collection.

E 361. Plate 50

Vase with flattened ovoid body and short straight neck: concave base without ring. The body is closely ribbed suggesting wicker-work; and the mouth-rim is dressed with dark brown clay. Porcelain with grey glaze with close crackle stained red.

EIGHTEENTH CENTURY. H. 7.4"

In the style of the Sung Ko ware: see Vol. II.

E 362. Plate 62

Vase with pear-shaped body and short straight neck: two handles in the form of bats. Coarse porcelain with greyish-green glaze and long wide crackle lines stained red.

EIGHTEENTH CENTURY. H. 4.85"

In the style of the Sung Ko ware.

E 363. Plate 63

Bottle with wide pear-shaped body, tall slender neck and spreading mouth, and low base. Porcelain with deep violet-blue glaze. Seal mark of the Ch'ien Lung period impressed.

H. 8.6"

E 364. Plate 72

Vase with ovoid body, short straight neck, and slightly spreading base. Porcelain with deep blue glaze and designs in gilding which seems to have eaten into the blue glaze and left a greyish mark where the gold has worn off. On the sides are two large quatrefoil panels of flowers, gourds, and butterflies, and four medallions of flowers in a ground of hatched blossoms and scrolls: a ribbed band above the base: a band of symbols and trellis diaper on the shoulder, and bamboo sprays on the neck. The base is unglazed and burnt brown.

CH'EN LUNG PERIOD. H. 13.6"

THE EUMORFOPOULOS COLLECTION

E 365. Plate 64

Miniature vase with ovoid body, small neck, and spreading mouth. Porcelain with deep blue glaze. CH'EN LUNG PERIOD. H. 3.4"

E 366. Plate 55

Incense burner (*ting*) of bronze design with globular body, short straight neck, and projecting rim: three mask and claw feet and two open-work handles of dragon shape: domed cover with lion handle and three perforations in the form of a double "cash." Porcelain ornamented with four-clawed dragons disputing a pearl, and clouds, etc., in applied relief, carved rock and wave pattern, and stamped key-fret borders. The reliefs have been washed with a slaty-blue glaze and over all is a dull metallic brown. CH'EN LUNG PERIOD. H. 7.75"

E 367. Plate 65

Bowl with sides rounded in a double curve, slightly spreading lip, and narrow deep base. Porcelain with lavender-blue glaze. White glaze under the base and seal mark of the Ch'ien Lung period in blue. D. 7.5"

E 368. Plate 75

Bottle with globular body and tall slender neck spreading at the lip: low spreading base. Porcelain with pale lavender glaze closely crackled and suffused in places with red. The base-rim is dressed with dark clay. Metal band on lip. CH'EN LUNG PERIOD. H. 9.75"

E 369. Plate 65

Dish with low steep sides and slightly spreading lip: flat bottom and three cloud scroll feet. Porcelain with lavender-blue glaze. On the outside is a carved dragon fret in bronze style. Under the base is a large unglazed ring showing the marks of a circular support.

CH'EN LUNG PERIOD. D. 7.4"

Exhibited at the Manchester City Art Gallery, 1913.

E 370. Plate 66

Vase with slender ovoid body, contracted neck, and spreading mouth: spreading foot. Porcelain with dull lavender glaze, the surface mat and frosted with yellowish-brown flecks.

CH'EN LUNG PERIOD. H. 6.1"

E 371. Plate 64

Vase with globular body and wide neck with flaring mouth. Porcelain with base-rim and lip dressed with reddish-brown clay and a cloudy lavender-grey glaze with crackle stained brown.

CH'EN LUNG PERIOD. H. 2.75"

In the style of Sung Ko ware: see Vol. II.

E 372. Plate 62

Incense vase of deep bowl shape with straight edged mouth: two handles derived from dragon forms. Porcelain with pale yellowish-brown glaze with bold crackle stained black. Three spur-marks inside. Under the base are seven brown "nail heads" and the rim is dressed with brown.

EIGHTEENTH CENTURY. H. 3.25"

Exhibited at the Manchester City Art Gallery, 1913.

In the style of Sung Ko ware. There is a tradition that certain types of Sung porcelain had metal nails embedded in the base: it probably refers to a ring of marks made by the stilts or spurs on which the piece was supported in the kiln. See Vol. II, p. 32.

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E 373. Plate 68

Amphora with ovoid body, tall straight neck with rings like those of a bamboo, and projecting lip: two high handles with twisted bands ending in dragon heads which bite the lip. Porcelain with lustrous buff glaze. The lip and the base are dressed with dark brown slip.

CHIEN LUNG PERIOD. H. 15.4"

Remotely resembling a T'ang funeral amphora (see Vol. I).

E 374. Plate 64

Miniature vase of double-gourd shape. Porcelain with lustrous coffee-brown glaze.

CHIEN LUNG PERIOD. H. 2.4"

E 375. Plate 64

Miniature vase of baluster form with high shoulders and small mouth. Porcelain with lustrous dark brown glaze shoaling into black.

CHIEN LUNG PERIOD. H. 3.3"

E 376. Plate 62

Vase with high-shouldered baluster body and short straight neck with projecting lip. Porcelain with lustrous yellowish-brown glaze with long oblique lines of crackle stained black. Wide base-rim with shallow glazed centre.

? CHIEN LUNG PERIOD. H. 8.9"

E 377. Plate 65

Bowl with rounded sides and contracted mouth: three small round feet. Porcelain with lustrous yellowish-brown glaze crackled. The base is unglazed and of a brownish colour.

CHIEN LUNG PERIOD. D. 7"

E 378. Plate 62

Vase with ovoid body, tall slender neck, and spreading mouth. Porcelain with pale salmon-coloured glaze and gilt designs, namely, rockery, flowering peonies and flags, grasshoppers, and a butterfly. White glaze inside and on the base.

CHIEN LUNG PERIOD. H. 4.9"

E 379. Plate 65

Bowl with wide mouth, rounded sides, and everted lip. Porcelain with "rice-grain" piercing in the form of chrysanthemum flowers alternating with cash medallions. White glaze inside, and Nanking yellow on the exterior. On the base is the seal mark of the Ch'ien Lung period in blue.

D. 5.45"

Exhibited at the Manchester City Art Gallery, 1913.

Nanking yellow is a term applied to a high-fired glaze of pale brownish yellow. "Rice-grain" piercing is so called from the shape of the incisions, which are filled with transparent glaze.

E 380. Plate 55

Vase with depressed globular body, contracted neck, and spreading lip: two elephant handles and straight base. Porcelain with chocolate-black glaze and ornament in relief in bronze style. On the body and neck are bands of dragon and cloud designs, frets, etc., with bands of rings between: stiff leaves on foot. On the base is the incised seal mark, *ch'ien yin shu wu chên tsang* = a gem to be treasured in the Ch'ien-yin Study.

CHIEN LUNG PERIOD. H. 12.2"

Cf. E 342. For the mark see Burton and Hobson, *Marks on Pottery and Porcelain*, p. 152B.

E 381. Plate 64

Snuff bottle, cylindrical, with small straight neck. Porcelain with "iron-rust" glaze.

CHIEN LUNG PERIOD. H. 3"

THE EUMORFOPOULOS COLLECTION

E 382. Plate 64

Snuff bottle of similar shape. Porcelain with black-brown glaze marbled with patches of lighter brown.

CH'EN LUNG PERIOD. H. 3.15"

E 383. Plate 69

Incense vase with rounded sides, projecting lip, and low straight base: two elephant trunk handles. Porcelain with iron-rust glaze. The base is dressed with black slip and has a sunk glazed medallion in the middle.

CH'EN LUNG PERIOD. D. (WITH HANDLES) 6"

E 384. Plate 69

Incense vase with rounded sides, short straight neck, and base slightly spreading at the edges: two handles in the form of horned monster heads in applied relief. Porcelain with iron-rust (*ieh hsieh*) glaze. The base is dressed with black slip and marked in relief in a sunk medallion *ta ming ch'eng hua nien tsao chih ku* = antique made in the Ch'eng Hua period of the Great Ming dynasty.

CH'EN LUNG PERIOD. D. 10"

Exhibited at the Manchester City Art Gallery, 1913.

E 385. Plate 64

Water-pot with wide ovoid body and contracted mouth. Porcelain with iron-rust glaze outside and opaque bluish green faintly crackled inside. The base is unglazed.

CH'EN LUNG PERIOD. D. 3.4"

E 386. Plate 64

Miniature vase of double-gourd shape. Porcelain with dark "tea-dust" (*ch'a yeh mo*) glaze.

CH'EN LUNG PERIOD. H. 3"

E 387. Plate 64.

Miniature vase with baluster body, short neck spreading at the mouth, and spreading base. Buff-white porcelain with dark brown glaze powdered with tea green.

? CH'EN LUNG PERIOD. H. 3"

E 389. Plate 66

Vase with high-shouldered baluster body and short neck cut down at the mouth. Porcelain with deep crimson *flambé* glaze streaked with purple and bluish grey. Grey crackled glaze inside the neck and greyish-white glaze on the base.

CH'EN LUNG PERIOD. H. 9.1"

E 390. Plate 67

Bottle with globular body and tall slender neck banded like a bamboo, with projecting lip: low straight base. Porcelain with *flambé* glaze of purple and pinkish red streaked with grey: buff crackle on the lip. On the body is a faintly raised band of wheel-rings. Base unglazed.

CH'EN LUNG PERIOD. H. 14.5"

E 391. Plate 66

Vase with globular body and short straight neck with projecting lip. Porcelain with *flambé* glaze of purple streaked with blue, buff, and grey: impure yellowish glaze inside. The base is unglazed and browned.

CH'EN LUNG PERIOD. H. 8.4"

THE CH'EN LUNG PERIOD

E 392. Plate 66

Dish with gently slanting sides and flattened rim. Porcelain with deep *flambé* red glaze flecked with blue, and shoaling into buff on the lip. Greenish-grey crackle outside.

CH'EN LUNG PERIOD. D. 9'

Ex Beurdeley Collection.

Exhibited at the Manchester City Art Gallery, 1913.

E 393. Plate 66

Bottle, pear-shaped, with tall slender neck. Coarse porcelain with *flambé* glaze of deep crimson red streaked with bluish grey and buff, and shoaling into buff at the lip. The glaze is ground off at the base, which is browned beneath.

? CH'EN LUNG PERIOD. H. 8.75"

E 394. Plate 72

Water-pot of depressed globular form with wide mouth and short straight neck. Porcelain with *flambé* glaze, blood red inside and streaked outside with purple, bluish grey, and red, shoaling into greenish yellow. The glaze is ground off the base-rim, and the base is unglazed beneath and browned.

CH'EN LUNG PERIOD. D. 4.8"

Exhibited at the Manchester City Art Gallery, 1913.

E 395. Plate 69

Shallow dish with rounded sides and contracted mouth with raised rim. Porcelain with intense crimson-red glaze on the sides and buff crackle within and on the base. The base-rim is ground.

CH'EN LUNG PERIOD. D. 8.75"

Exhibited at Stockholm, 1914 (Catalogue No. 364).

E 396. Plate 66

Brush-pot with sides shaped in the form of a knotted tree trunk. Porcelain with crackled buff-white glaze splashed with a *flambé* of red streaked with purple and bluish grey. Mottled purplish brown on the base. The glaze has been ground off the edge of the base.

CH'EN LUNG PERIOD. H. 6.2"

E 397. Plate 68

Dish, saucer-shaped. Porcelain with crackled grey glaze smeared with brown and mottled with large patches of *flambé* red. On the base are seven spots of brown suggesting spur-marks, and the base-rim is dressed with dark clay.

CH'EN LUNG PERIOD. D. 10.7"

In the style of Sung Chün ware: see Vol. III.

E 398. Plate 64

Miniature vase of high-shouldered baluster form with small mouth and projecting lip, and spreading base. Porcelain with *flambé* glaze of violet purple streaked with bluish grey, with patches of buff blotched with blood red. The base is unglazed.

CH'EN LUNG PERIOD. H. 3.25"

E 399. Plate 64

Bottle with ovoid body and tall slender neck spreading at the mouth. Porcelain with *flambé* glaze of grey streaked with red and bluish purple. Celadon-green glaze on the mouth and base. The glaze has been ground off the base-rim.

CH'EN LUNG PERIOD. H. 5.5"

Exhibited at the Manchester City Art Gallery, 1913.

E 400. Plate 58

Vase with high-shouldered ovoid body, short straight neck with projecting lip, and spreading base. Porcelain with thick dappled lavender glaze clouded with pale red and strewn with dark red specks. White glaze inside. The base is unglazed.

CH'EN LUNG PERIOD. H. 20"

THE EUMORFOPOULOS COLLECTION

E 401. Plate 66

Vase with high-shouldered body shaped in four lobes, small cylindrical neck with projecting lip fitted with a metal band. Coarse porcelain with flocculent glaze mottled with bluish purple, grey, and brown in the style of the Kwangtung stoneware. CH'IENT LUNG PERIOD. H. 9"

E 402. Plate 72

Bottle with ovoid body constricted at the base, and tall slender neck with spreading lip. Porcelain with opaque greyish-green glaze flecked with blue: liver-red glaze inside the lip.

LATE CH'IENT LUNG PERIOD. H. 7.5"

The marking and colour of this glaze suggest imitation of a bird's egg.

E 403. Plate 72

Bottle with depressed pear-shaped body and tall slender neck spreading at the lip: low spreading base. Porcelain with "robin's egg" glaze—an opaque greenish grey flecked with violet-blue.

? CH'IENT LUNG PERIOD. H. 4.6"

E 404. Plate 75

Bottle with ovoid body and tall slender neck. Porcelain with ornament in relief, four lions with balls of brocade on the body, and a cub on the neck: cloud scrolls in the spaces. Porcelain with turquoise glaze almost entirely concealed by a metallic green.

CH'IENT LUNG PERIOD. H. 15.5"

E 405. Plate 68

Vase with ovoid body, contracted neck and spreading lip, and spreading base. Porcelain with closely crackled turquoise glaze: and a smear of glaze on the base which is browned.

CH'IENT LUNG PERIOD. H. 12.2"

E 406. Plate 71

Shallow cup with straight sides and two handles banded like a bamboo. Porcelain with turquoise glaze clouded with green and passing into intense blue on the base and handles.

CH'IENT LUNG PERIOD. D. (WITH HANDLES) 4"

Exhibited at the Manchester City Art Gallery, 1913.

E 407. Plate 55

Vase with pear-shaped body and spreading mouth and base: two elephant handles. Porcelain with four-clawed dragons and a pearl in relief on a ground of incised wave pattern under a dull turquoise glaze: border of key fret below the lip. White glaze on the base.

CH'IENT LUNG PERIOD. H. 12"

E 408. Plate 74

Brush-pot, cylindrical, with sides carved in open-work in a pattern of clouds and a dragon, rocks, and waves. Porcelain with turquoise glaze: the base unglazed and flat.

CH'IENT LUNG PERIOD. H. 3.55"

E 409. Plate 68

Vase, bottle-shaped, with pear-shaped body, slender neck, and cup-shaped mouth: two elephant handles and low spreading base. Porcelain with closely crackled turquoise glaze. The base is unglazed and browned.

LATE CH'IENT LUNG PERIOD. H. 13.7"

THE CHIEN LUNG PERIOD

E 410. Plate 68

Bottle with globular body and slender neck with spreading mouth (repaired in enamelled metal): low spreading base. Porcelain with crackled and mottled turquoise glaze. Incised bands of key fret and *ju-i* patterns on the shoulders and stiff leaves on the neck. The base is glazed.

CHIEN LUNG PERIOD. H. 13.5"

E 411. Plate 38

Snuff bottle in the form of an ovoid vase with contracted neck and spreading base. Porcelain with turquoise glaze: spoon stopper with ruby glass top.

EIGHTEENTH CENTURY. H. 2.95"

E 412. Plate 69

Pair of vases with depressed globular body, tall straight neck spreading at the mouth, and low spreading base: two lion-mask handles with fixed rings on the neck. Porcelain with clouded, blackish-purple glaze.

? CHIEN LUNG PERIOD. H. 4"

There is a peculiar greyish bloom over the glaze, which seems to be an accidental formation.

E 413. Plate 70

Flower-pot of deep bowl shape with shallow groove below the lip and flat, unglazed base. Thick porcelain with crackled grey glaze washed over with transparent apple-green on the exterior.

CHIEN LUNG PERIOD. H. 3.15"

E 414. Plate 71

Water-pot, globular, with low base. Porcelain with crackled grey glaze clouded with buff and washed with transparent apple-green outside. The base is unglazed.

EARLY EIGHTEENTH CENTURY. H. 2.4"

E 415. Plate 69

Bottle with wide ovoid body and narrow straight neck slightly expanding upwards. Porcelain with crackled grey glaze washed on the exterior with transparent apple-green. The base-rim is dressed with brown clay.

CHIEN LUNG PERIOD. H. 6.4"

Exhibited at the Manchester City Art Gallery, 1913.

E 416. Plate 70

Bottle with pear-shaped body, slender neck, and spreading mouth. Porcelain with glaze mottled with green enamel and underglaze blue to represent mottled jade.

CHIEN LUNG PERIOD. H. 10.8"

E 417. Plate 69

Bottle with depressed globular body moulded in six ogee lobes, tall slender neck faintly fluted, and everted lip with ogee edge. On the shoulder is an archaic dragon with a fungus spray in full relief. Porcelain with dark cucumber-green glaze faintly dappled and crackled.

CHIEN LUNG PERIOD. H. 7.85"

E 418. Plate 71

Miniature vase with slender ovoid body, small straight neck, and spreading lip. Porcelain with dark cucumber-green glaze.

CHIEN LUNG PERIOD. H. 3.2"

THE EUMORFOPOULOS COLLECTION

E 419. Plate 73

Vase with ovoid body, straight neck flaring at the mouth, with two elephant handles pierced for rings, and low spreading foot. Coarse porcelain with mottled cucumber-green glaze, rather lustrous. Under the base are three bars in green, probably the numeral *san* (three).

CH'EN LUNG PERIOD. H. 13.5"

E 420. Plate 53

Libation cup of bronze form, with helmet-shaped body and three tapering, splayed legs: handle with lion mask on the side and two nail-shaped projections on the rim. Porcelain with dark, mottled, sage-green glaze. On the sides are a band of interlacing fret pattern and a band of cable pattern impressed.

EIGHTEENTH CENTURY. H. 3.8"

E 421. Plate 71

Water-pot of flattened beehive shape. Porcelain with crackled sage-green glaze on the exterior.

CH'EN LUNG PERIOD. D. 2.9"

E 422. Plate 71

Bottle with globular body shaped in fourteen lobes, and tall slender neck. Porcelain with closely crackled sage-green glaze. The edge of the base is dressed with black.

CH'EN LUNG PERIOD. H. 3.5"

E 423. Plate 71

Bottle with wide ovoid body and tall slender neck. Porcelain with crackled camellia leaf green glaze. Brown lip, and buff crackled glaze inside and on the base.

CH'EN LUNG PERIOD. H. 4.8"

Exhibited at the Manchester City Art Gallery, 1913.

E 424. Plate 71

Miniature vase of double-gourd shape. Porcelain with crackled camellia leaf green glaze. The lip is washed with brown slip.

ABOUT 1800. H. 3"

E 425. Plate 19

Dish with gently rounded sides and everted lip. Porcelain with faintly crackled camellia leaf green glaze.

CH'EN LUNG PERIOD. D. 17.75"

E 426. Plate 69

Shallow bowl with rounded sides and everted lip: two horizontal wheel-made bands on the outside. Porcelain with incised designs under a full yellow glaze. Inside is a medallion with lotus plant: outside are two bands of lotus scrolls.

CH'EN LUNG PERIOD. D. 5.5"

E 427. Plate 69

Bowl similar in form and ornament to E 426. Porcelain with transparent green glaze.

CH'EN LUNG PERIOD. D. 6.6"

E 428. Plate 69

Bowl similar in form and ornament to E 427, but with glaze of darker green.

CH'EN LUNG PERIOD. D. 6.65"

E 429.

Bowl similar in form and ornament to E 426 but with aubergine glaze.

D. 6.6"

THE CH'EN LUNG PERIOD

E 430. Plate 71

Beaker with bulbous stem and spreading mouth and base. Porcelain with dull brownish-yellow glaze faintly crackled. The base is dressed with dark brown clay and the lip fitted with a metal band.

CH'EN LUNG PERIOD. H. 4.4"

Believed to be a copy of the Sung *mi sê* (millet coloured) glaze of the Ko ware: see Vol. II, p. 15.

E 431. Plate 64

Snuff bottle, flask-shaped, with flattened oval body and cylindrical neck. Porcelain with outer casing pierced and incised, and a brownish-yellow glaze. On either side is a seal form of the character *shou* (longevity) enclosed by five bats in a ground of pierced quatrefoil diaper: incised petal pattern below and key fret on the shoulder. Spoon stopper with amethyst cap. Incised seal mark of the Ch'ien Lung period.

H. 2.8"

Five bats (*wu fu*) symbolize the Five Blessings: see E 272.

E 432. Plate 64

Miniature vase with ovoid body, small neck, and spreading mouth. Porcelain with closely crackled mustard yellow glaze.

CH'EN LUNG PERIOD. H. 2.9"

E 433. Plate 64

Bottle in the form of a pear with stalk stopper. Porcelain with faintly crackled buff-yellow glaze.

CH'EN LUNG PERIOD. H. 4.4"

E 434. Plate 65

Vase with wide ovoid body, short straight neck, and spreading foot. Porcelain with crackled grey glaze covered with transparent yellow.

CH'EN LUNG PERIOD. H. 5.4"

Exhibited at the Manchester City Art Gallery, 1913.

E 435. Plate 71

Vase of bronze form with flattened pear-shaped body and wide straight neck with projecting lip: low foot with projecting edge: two tubular handles: four ribs on the body and foot, and two on the neck: two horizontal ridges at the base of the neck. Porcelain with pale sulphur-yellow glaze.

CH'EN LUNG PERIOD. H. 5.6"

E 436. Plate 65

Vase with ovoid body and straight wide neck with slightly projecting lip. On the shoulders are two elephant handles, and on the sides and neck are six crinkled ribs suggesting a bronze model. Porcelain with watery grey glaze with an opaque paint-like skin of pale sulphur-yellow colour minutely crackled.

CH'EN LUNG PERIOD. H. 5.6"

E 437. Plate 71.

Brush-bath in the form of a lotus leaf with tendrils in full relief. Porcelain with deep coral-red glaze.

CH'EN LUNG PERIOD. L. 3.25"

E 438. Plate 71

Water-pot with wide ovoid body and low neck. Porcelain with pale coral-red glaze, with a clump of grasses in gold and the edge of the lip gilt.

CH'EN LUNG PERIOD. H. 2"

THE EUMORFOPOULOS COLLECTION

E 439. Plate 49

Bottle with ovoid body, tall slender neck expanding at the mouth, and low spreading foot. Porcelain with coral-red enamel on the exterior. CH'EN LUNG PERIOD. H. 6.8"

Exhibited at the Manchester City Art Gallery, 1913.

E 440. Plate 71

Shallow bowl with rounded sides and everted lip. Low base with wide rim. Porcelain with thin brown enamel patterned like grained wood. Seal mark of the Ch'ien Lung period stamped on the base. D. 5.75"

E 441. Plate 71

Shallow bowl with rounded sides and slanting rim: convex bottom. Thin porcelain enamelled in iron-red outside in a pattern resembling knotted wood. Silvered inside.

CH'EN LUNG PERIOD. D. 4.65"

THE NINETEENTH CENTURY

LITTLE need be added to what has already been said of the porcelain of this period. The reign of Chia Ch'ing (1796-1820) may be regarded ceramically as a prolongation of that of Ch'ien Lung. The Imperial porcelains maintained a high standard of efficiency, if they are not notable for originality, and collectors are glad to possess the finer specimens of this and the succeeding Tao Kuang (1821-50) period. Of the wares of the latter reign, the Peking "medallion" bowls and the finer snuff bottles are desirable objects; and some of the porcelains, decorated with high reliefs, glazed and unglazed, are worthy of attention (E 457 and 458, PLATE 75). An attempt to revive the *sang de bœuf* red glaze in the last half of the century met with some success, though the downward flow of the glaze never seems to have been properly controlled.

E 450. Plate 16

Vase with ovoid body, terraced shoulder and foot, and tall slender neck with flaring mouth. Porcelain painted in delicate *famille verte* enamels in reserves in a ground of *soufflé* red. On the body are two oblong panels, (1) with landscape and Hsi Wang Mu with attendant, (2) with a Taoist sage watching a crane flying towards a pavilion on the sea; and two medallions with flowers. On the neck are two leaf-shaped panels with (1) Lao Tzū and a deer and (2) the Twin Genii of Union and Harmony (*ho ho erh hsien*); and two pomegranate-shaped medallions with insects. The base is unglazed.

ABOUT 1800. H. 17.4"

See *The Later Ceramic Wares of China*, PLATE 66.

E 451. Plate 74

Pair of lanterns, globular, with low cylindrical neck and foot. Egg-shell porcelain painted in thin *famille verte* enamels. On the sides are vases and symbols from the Hundred Antiques (see E 17), with butterflies, prunus blossoms, and fruits in the spaces. On the shoulder is a band of black swastika fret broken by four panels of flowers, and above the foot is a band of "cracked ice and prunus blossom" pattern in a green ground: borders of quatrefoil diaper, hatched chevron pattern, etc.

ABOUT 1800. H. 7.5"

E 452. Plate 74

Pair of saucers with shaped sides and wavy edges. Porcelain with crackled buff glaze painted in thin *famille verte* enamels with vases and *po ku* emblems.

ABOUT 1800. D. 5.4"

For *po ku* emblems see E 17.

E 453. Plate 74

Tray with top almost flat and low base-rim. Porcelain with creamy-white glaze of orange-peel texture, delicately painted in mixed enamel colours with a fungus of longevity (*ling chih*), two red bats symbolizing happiness, and the sun in clouds. On the reverse are rock and wave pattern and a scroll border.

ABOUT 1800. D. 4.25"

E 454. Plate 56

Snuff bottle of vase shape with flattened oval body, small neck, and spreading lip. "Steatitic" porcelain with designs carved in relief and a cream-white glaze, painted in enamel colours. On the sides are rockery, pavilions, trees and fences, a man with horse, a wagon and attendants, and ladies with children: petal pattern below and key fret on the neck. Spoon stopper with coral top. Mark, in red seal characters, of the Chia Ch'ing period.

H. 3.3"

THE EUMORFOPOULOS COLLECTION

E 455. Plate 74

Cup, bowl-shaped, without handle: saucer to match. Porcelain painted in enamel colours and gilding with a scroll-bordered cartouche enclosing a monogram supported by figures of Liberty and Justice: above are a crest (a ? beehive) and a dove with olive branch, and below is the legend EXCELSIOR. The device is on both sides of the cup and in the saucer: pearl border outside in thick blue enamel and gold: border inside of thick dark blue with vine scroll reserved and gilt.

ABOUT 1800. H. OF CUP 2.2"; D. OF SAUCER 6.1"

Cf. *Bulletin of the Metropolitan Museum of Art*, Nov. 1926, p. 264, where a tea-jar with similar armorial device is figured, the arms being described as "an adaptation of the coat of arms of the State of New York."

E 456. Plate 74

Snuff bottle of flattened oval shape with short neck. Porcelain with chrysanthemum designs moulded in relief and coloured white and yellow in a pale green ground. Jade cap on stopper.

ABOUT 1800. H. 2.9"

E 457. Plate 75

Pair of bottles with globular body, tall slender neck with spreading mouth, and low straight base. Unglazed porcelain biscuit with applied reliefs of a vine and six squirrels. The eyes of the squirrels are touched with brown slip. Mark, incised, an artemisia leaf.

TAO KUANG PERIOD. H. 8.5"

E 458. Plate 75

Vase with square pear-shaped body and straight neck of quatrefoil elevation: two tubular handles and short straight base-rim. Unglazed porcelain biscuit with ornament in applied relief. On the sides are landscapes with pine and willow trees and two horses; in one case a man is holding one of the horses on a rope. On the ends are flowering chrysanthemum and peony plants, flags, prunus blossoms, and insects: and on the handles are insects incised.

TAO KUANG PERIOD. H. 11.7"

E 459. Plate 75

Flask of gourd shape with flattened body and two handles in the form of archaic dragons in full relief, and two loops above. Porcelain with dull cream glaze and ornament in applied relief in a ground of carved wave pattern, namely, groups of Arhats and a dragon. Copper band on lip. White glaze on the base and the Ch'eng Hua mark in blue.

ABOUT 1800. H. 6.8"

E 460. Plate 75

Vase with slender ovoid body flattened on the sides: tall slender neck with spreading lip. Porcelain with creamy glaze faintly crazed and ornament in applied relief, namely, two sprays of daisy-like flowers.

NINETEENTH CENTURY. H. 7.75"

The glaze remotely resembles that of Sung Ting ware.

Exhibited at the Manchester City Art Gallery, 1913.

E 461. Plate 75

Vase of baluster form moulded in nine shallow lobes: tall straight neck with foliate lip folded over. Porcelain with pearly-grey glaze with wide crackle stained black. On the lip foliations are *ju-i* ornaments faintly incised. The raw edge of the foot-rim is lacquered with black. Mark in red, *shên té t'ang chih* = made for the hall of Cultivation of Virtue: see p. 63.

H. 11.75"

THE NINETEENTH CENTURY

E 462. Plate 72

Bottle with slender ovoid body, straight narrow neck with cup-shaped mouth, and low spreading base. Porcelain with mottled chestnut-brown glaze and ornament in applied relief—archaic dragons and fungus sprays—with white glaze enamelled with blue, green, and aubergine. Stamped mark, a leaf.

TAO KUANG PERIOD. H. 9.2"

E 463. Plate 75

Vase for divining rods with square straight body and cylindrical neck and base. Porcelain with deep violet-blue glaze. On each side are incised a *yin yang* symbol and four bats. The base is unglazed.

TAO KUANG PERIOD. H. 5.25"

The form is that of the ancient jade *ts'ung*: cf. E 356. For the *yin yang* see E 357.

Exhibited at the Manchester City Art Gallery, 1913.

E 464

Bottle, pear-shaped, with tall slender neck. Coarse porcelain with crackled glaze of intense *sang de bœuf* red shoaling into buff on the neck. The glaze has been ground off the edge of the base which is browned beneath.

NINETEENTH CENTURY. H. 6.4"

E 465

Bottle, pear-shaped, with tall slender neck. Coarse porcelain with crimson *flambé* glaze splashed with blackish red and purple flecked with bluish grey. The glaze is ground off at the base, which is browned beneath.

? NINETEENTH CENTURY. H. 15.7"

E 466. Plate 72

Vase with ovoid body, high narrow neck with wide cup-shaped mouth. Porcelain with closely crackled and mottled turquoise glaze. The base is unglazed.

ABOUT 1800. H. 13.9"

E 467. Plate 74

Snuff bottle of flattened oval shape with small neck. Porcelain with four-clawed dragons and pearls moulded in low relief and glazed pale green. Red-tinted glass cap on stopper.

ABOUT 1800. H. 3.2"

E 468. Plate 75

Bottle of flattened pear-shape, with slender neck slightly spreading at the mouth and two scroll handles. Porcelain with deep coral-red glaze which stops short of the mouth.

ABOUT 1800. H. 5.1"

Exhibited at the Manchester City Art Gallery, 1913.

MARKS, CHINESE CHARACTERS, AND SYMBOLS

THE marks on the Ch'ing porcelain, as on the Ming, consist of the reign names (*nien hao*) of the Emperors, hall marks, marks of commendation, symbols, and occasionally potters' names. In the year 1677 the district magistrate forbade the potters of Ching-tê Chên to inscribe the name of the reigning emperor on a material which was so liable to be broken and defaced. Though it is unlikely that this prohibition remained long in force, it may explain the frequency of substitutes for the *nien hao* on K'ang Hsi porcelain, such as symbols and even the reign names of the Ming dynasty, and also the fact that in many cases the double ring which was intended to hold the mark is left vacant.

The marks are generally in blue, and the greatest variety of them is seen on blue and white porcelain; but from the K'ang Hsi period onwards marks in colour and even in gold were used with increasing frequency; and after the K'ang Hsi period the reign mark was often written in seal characters.

A great number of symbols are used as decoration and also as marks. They belong as a rule to certain well-known groups such as the Eight Precious Things (*pa pao*), the Eight Buddhist Emblems (*pa chi hsiang*), and a comprehensive group of ornaments and symbols known as the Hundred Antiques (*po ku*). But beside these the swastika (*wan*), the *ling chih* fungus, a symbol of longevity, and the head of the *ju-i* staff, which grants all wishes, appear both as ornaments and as marks. The swastika which suggests a wish for a myriad (*wan*) years of longevity is often worked into a diaper pattern (E 216, PLATE 39); and the head of the *ju-i* staff is a common motive for border designs.

CH'ING REIGN MARKS

治大
年清
製順

Shun Chih (1644-1661).

大清
順治
年製

The same in seal characters.

熙大
年清
製康

K'ang Hsi (1662-1722)

康熙
年製

The same in seal characters.

正大
年清
製雍

Yung Chêng (1723-1735).

大清
雍正
年製

The same in seal characters.

隆大
年清
製乾

Ch'ien Lung (1736-1795).

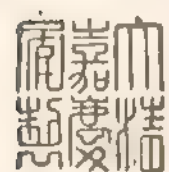
乾隆
年製

The same in seal characters.

MARKS, CHINESE CHARACTERS, AND SYMBOLS

嘉慶
年製

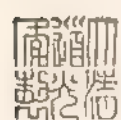
Chia Ch'ing (1796-1820).



The same in seal characters.

大清
道光
年製

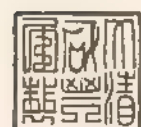
Tao Kuang (1821-1850).



The same in seal characters.

大清
咸豐
年製

Hsien Fêng (1851-1861).



The same in seal characters.

大清
同治
年製

T'ung Chih (1862-1874).



The same in seal characters.

大清
光緒
年製

Kuang Hsü (1875-1908).



The same in seal characters.

宣統
年製

Hsüan T'ung (1909-1912).

MING REIGN MARKS (*frequently found on Ch'ing Porcelain*)

大明
宣德
年製

Hsüan Tê (1426-1435).



chiang ming kao tsao (made by Chiang Ming-kao).

大明
成化
年製

Ch'êng Hua (1465-1487).

大明
嘉靖
年製

Chia Ching (1522-1566).

慎德
堂製

shên tê t'ang chih (made for the hall of cultivation of virtue).

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奇玉堂製

ch'i yü t'ang chih (made in the hall of rare jade).

慶

ch'ing (felicity).



head of a *ju-i* sceptre.

惠

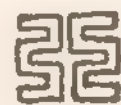
hui.



ling chih fungus.

喜

hsi (joy).



fu (an embroidery ornament).

G

G mark.



swastika symbol.

The Eight Buddhist Emblems
(*pa chi hsiang*)



bell.



lotus flower.



shell.



vase.



umbrella.



pair of fishes.



canopy.



angular knot.

The Eight Precious Things
(*pa pao*)



pearl.



musical stone.



cash.



pair of books.



lozenge.



pair of horn-cups.



open lozenge.



artemisia leaf.

The Eight Trigrams (*pa kua*) enclosing the *yin yang* symbol



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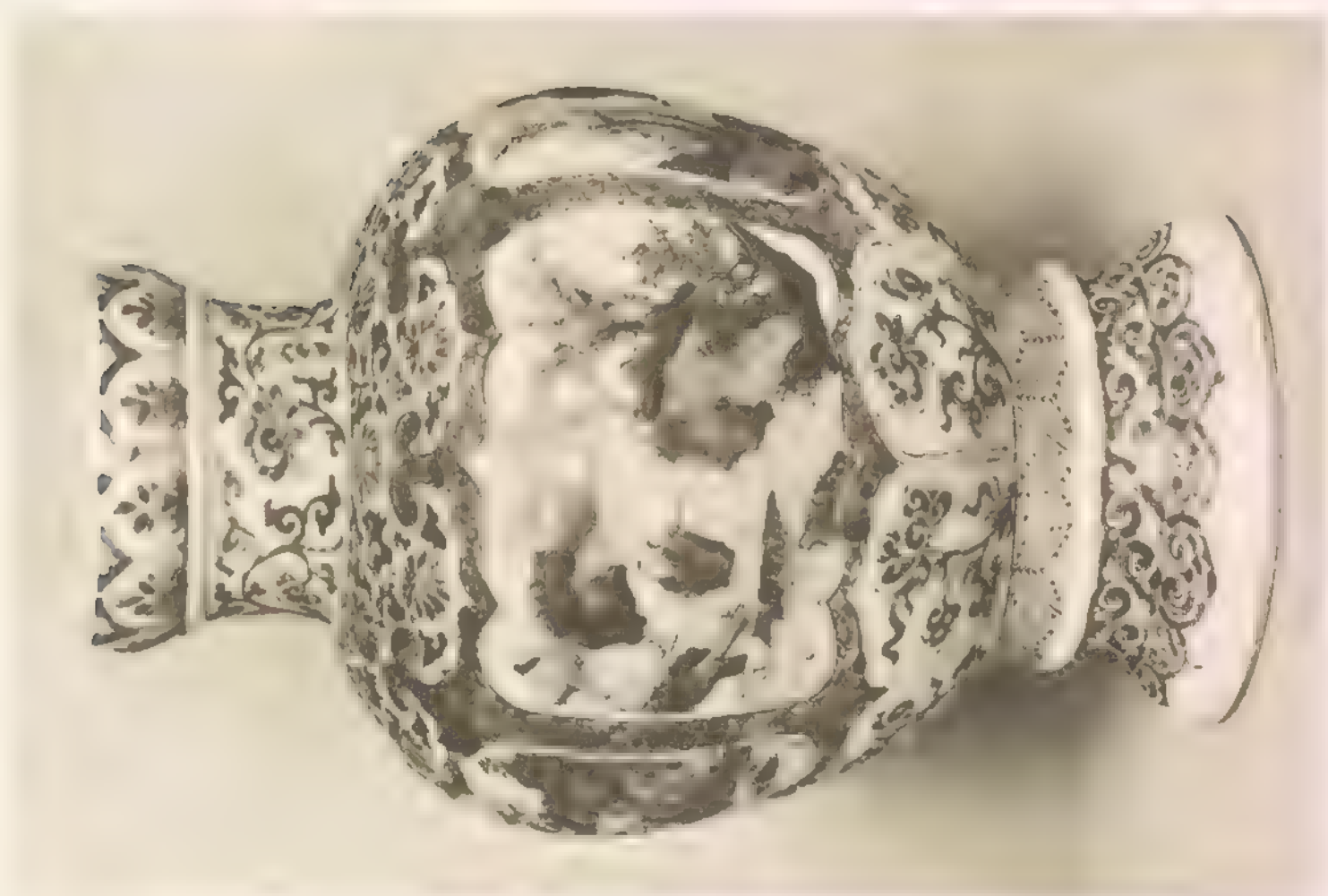
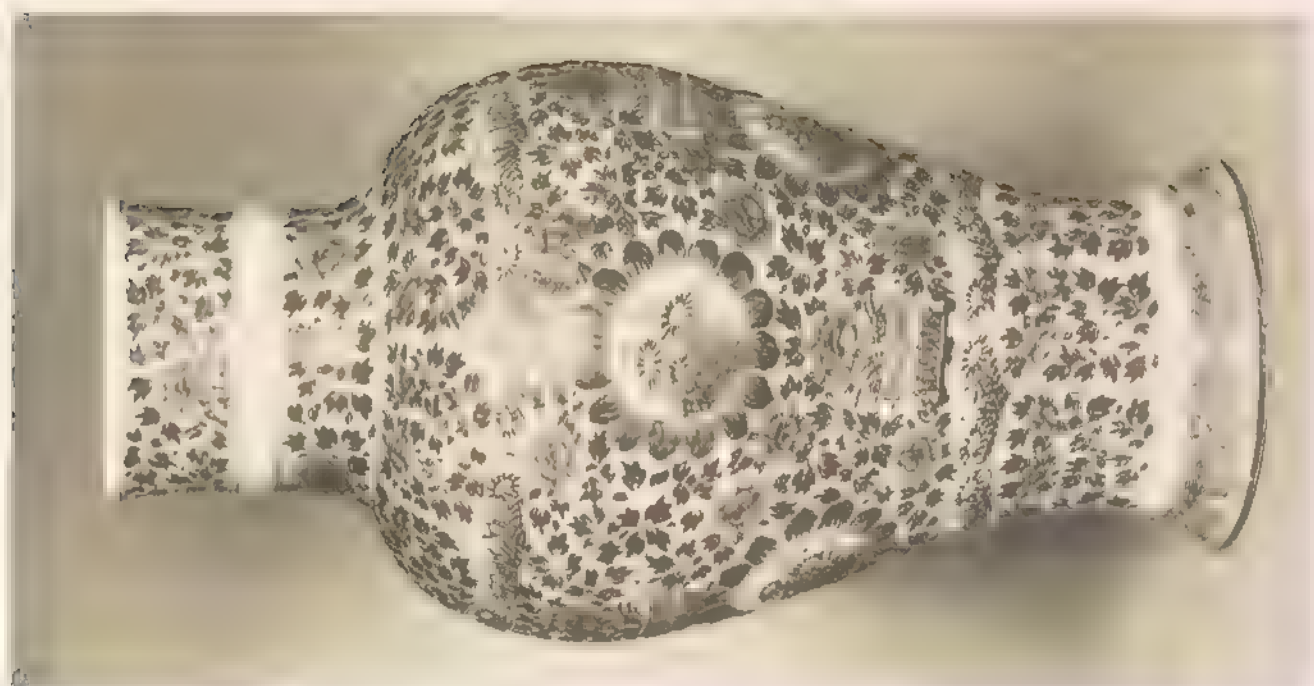
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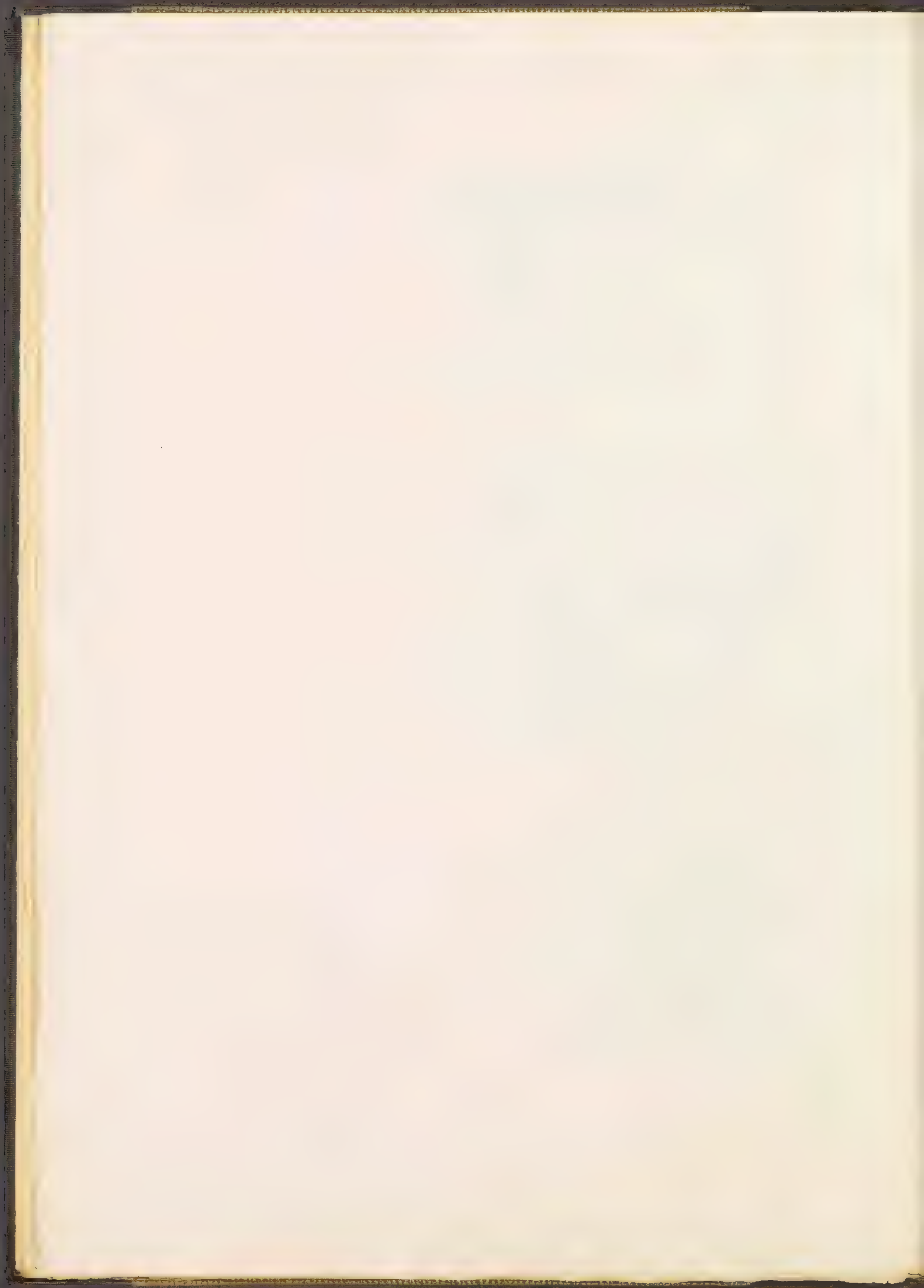














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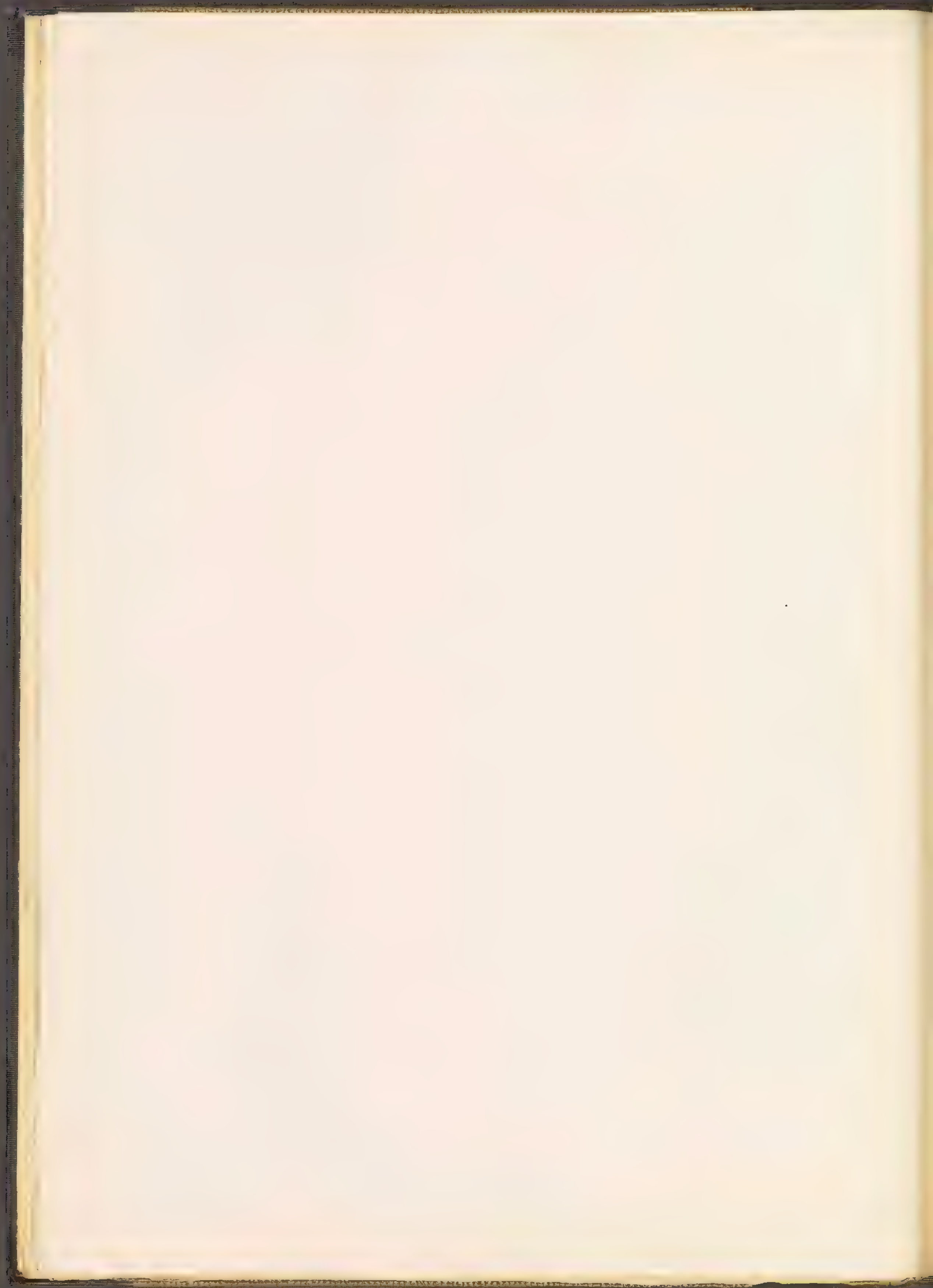


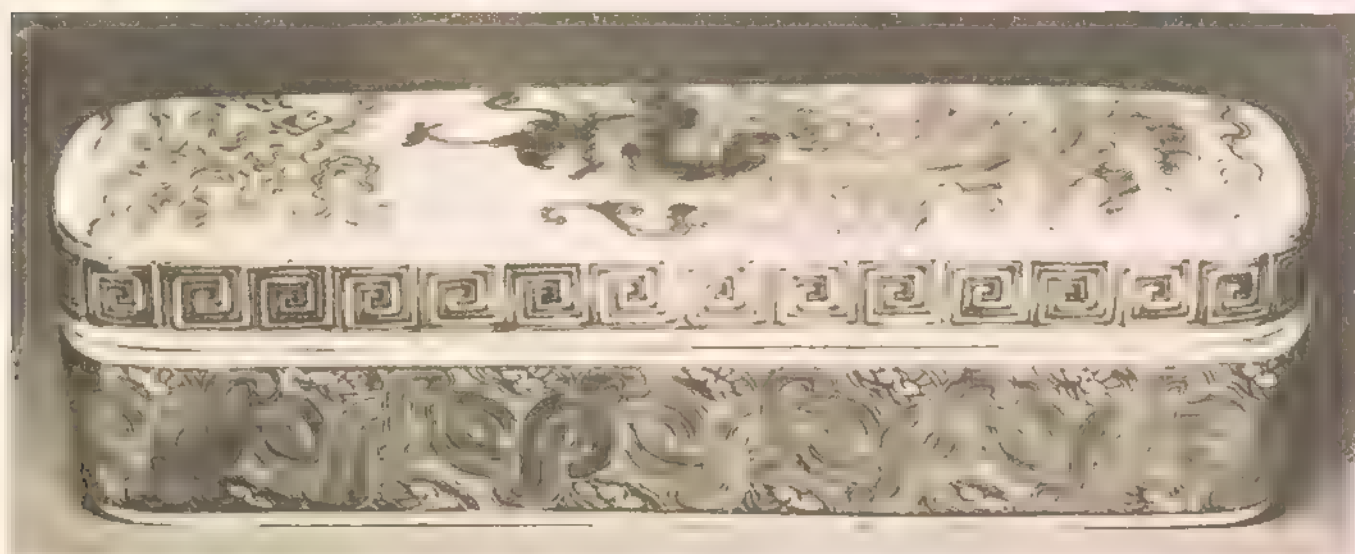
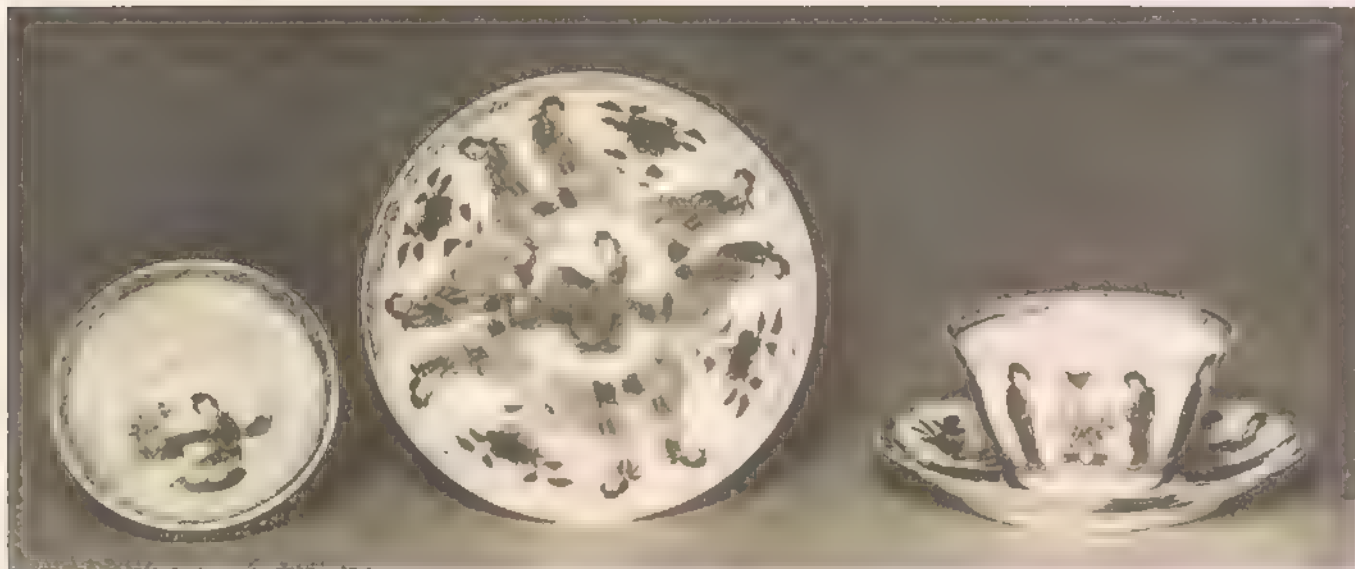


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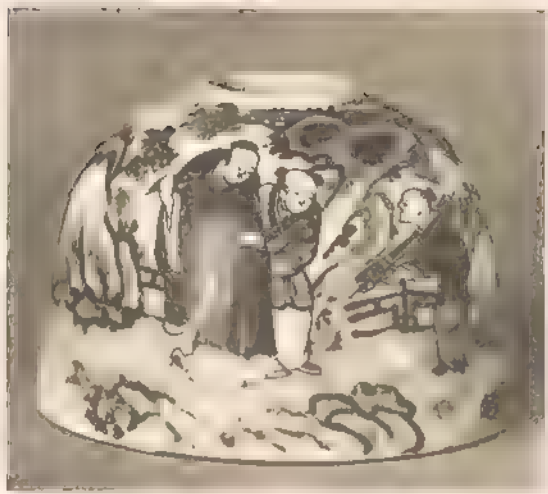




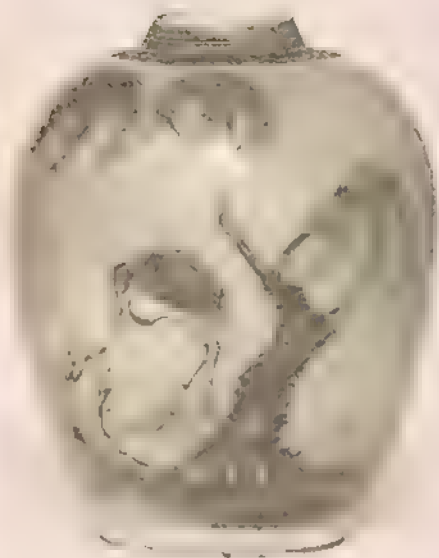




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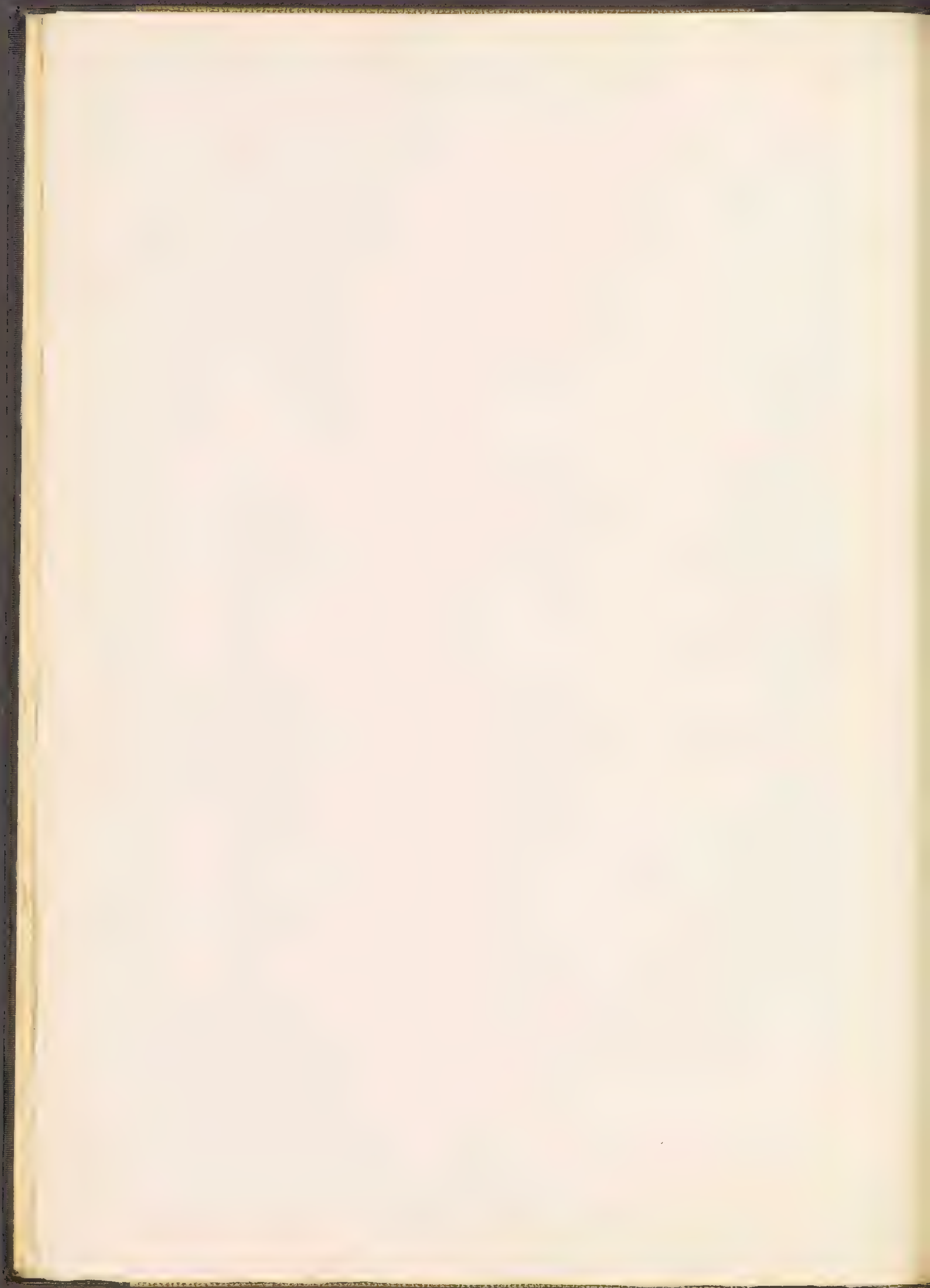
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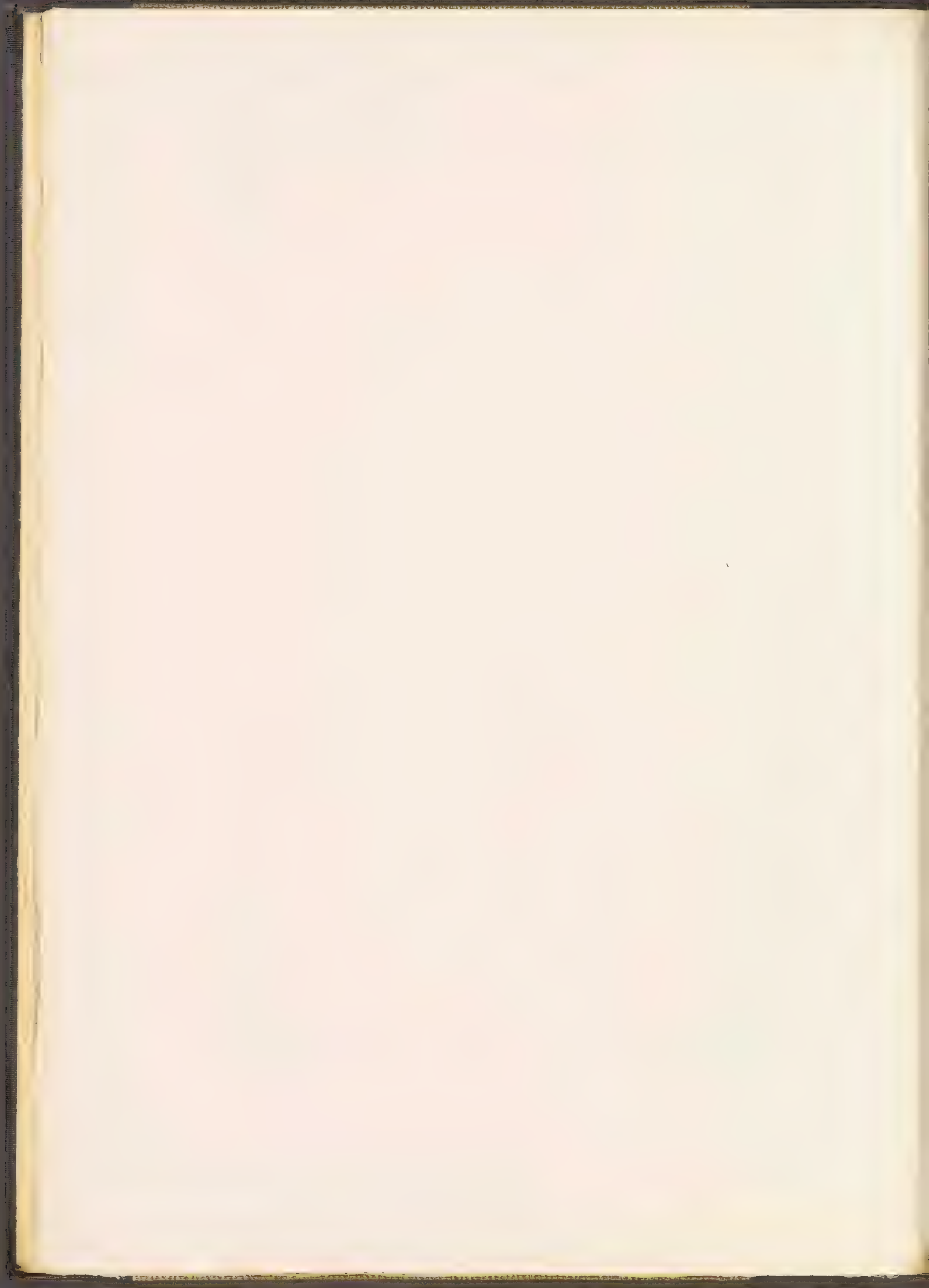
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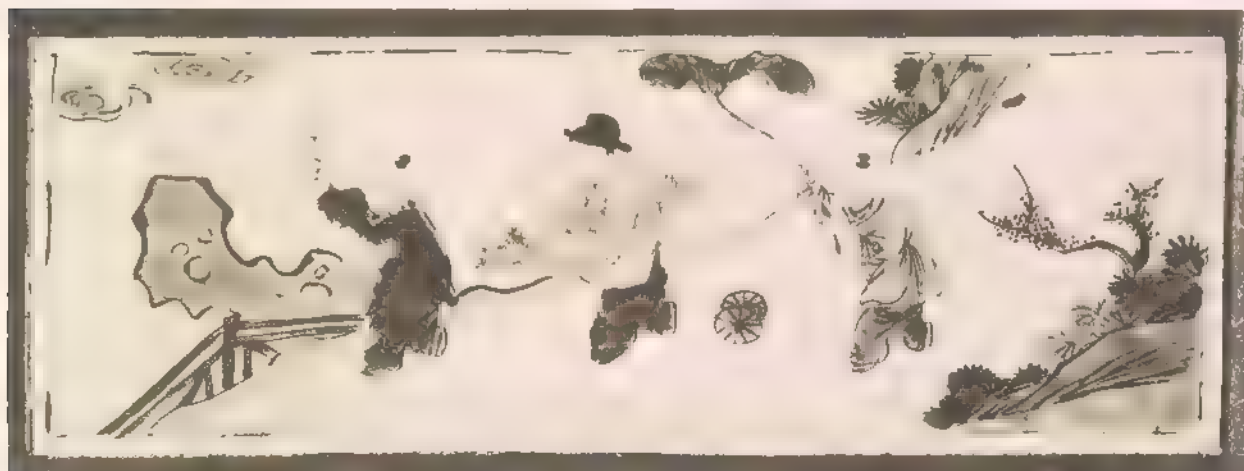
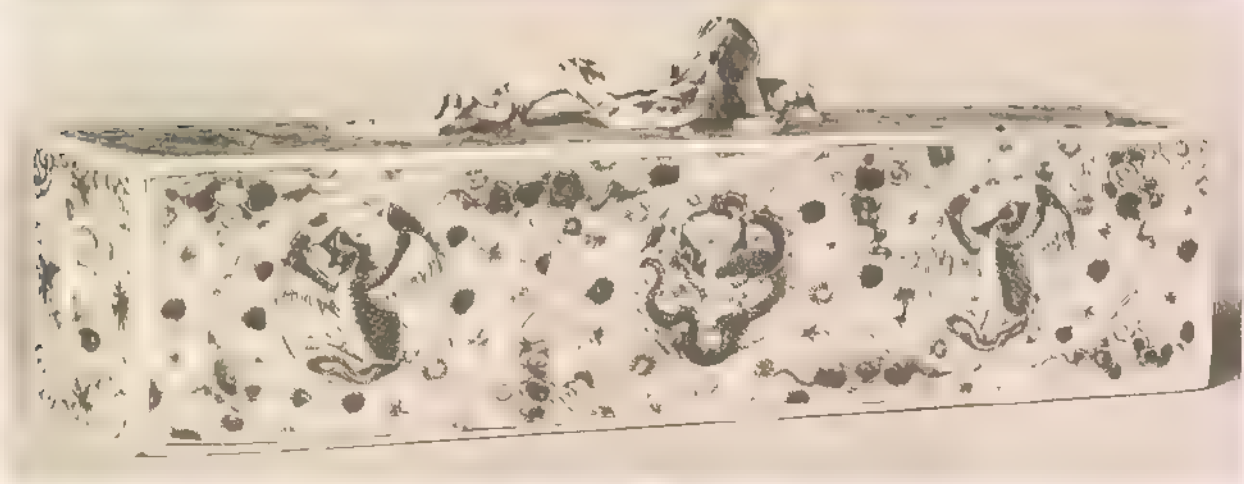
















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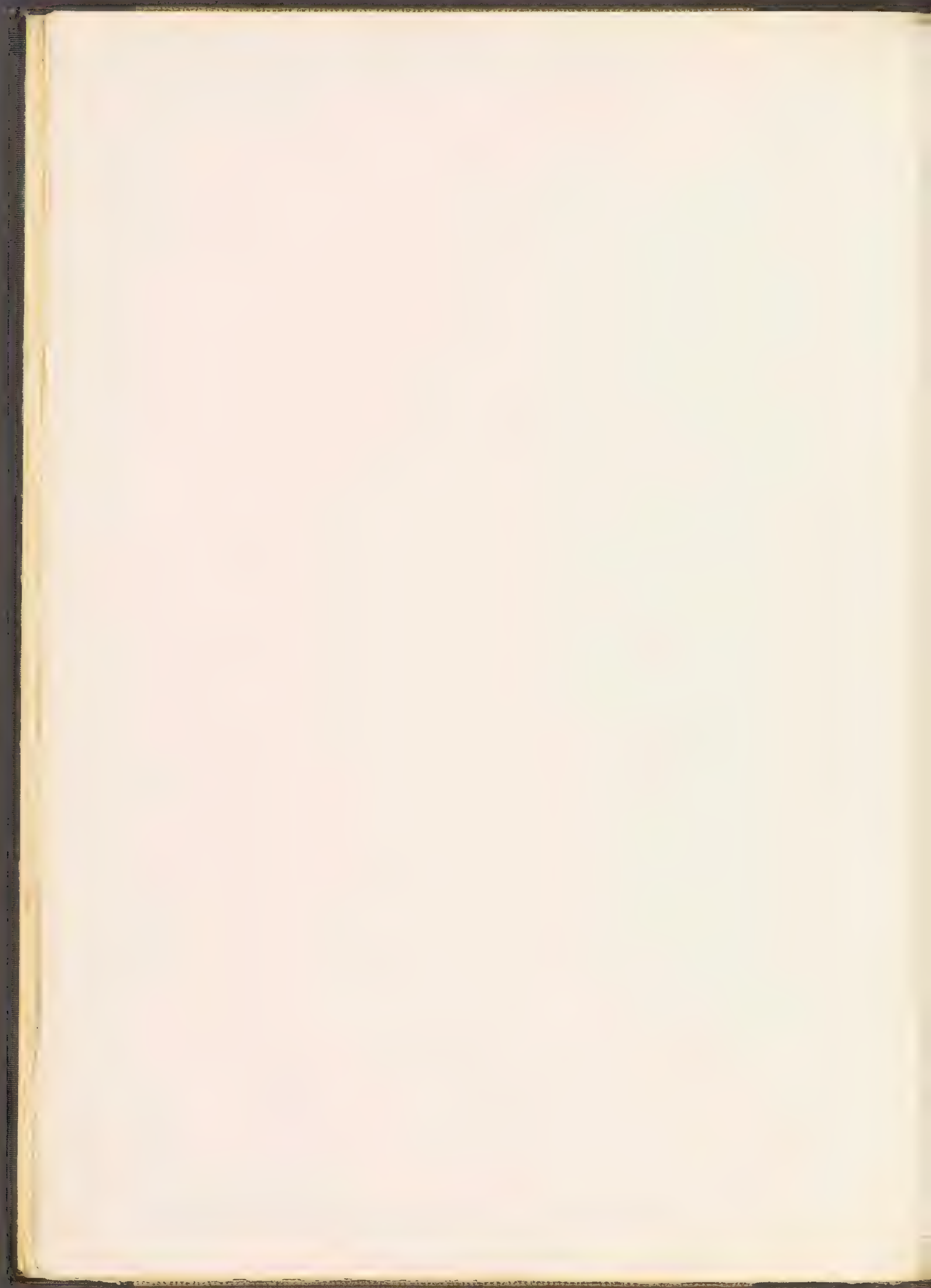
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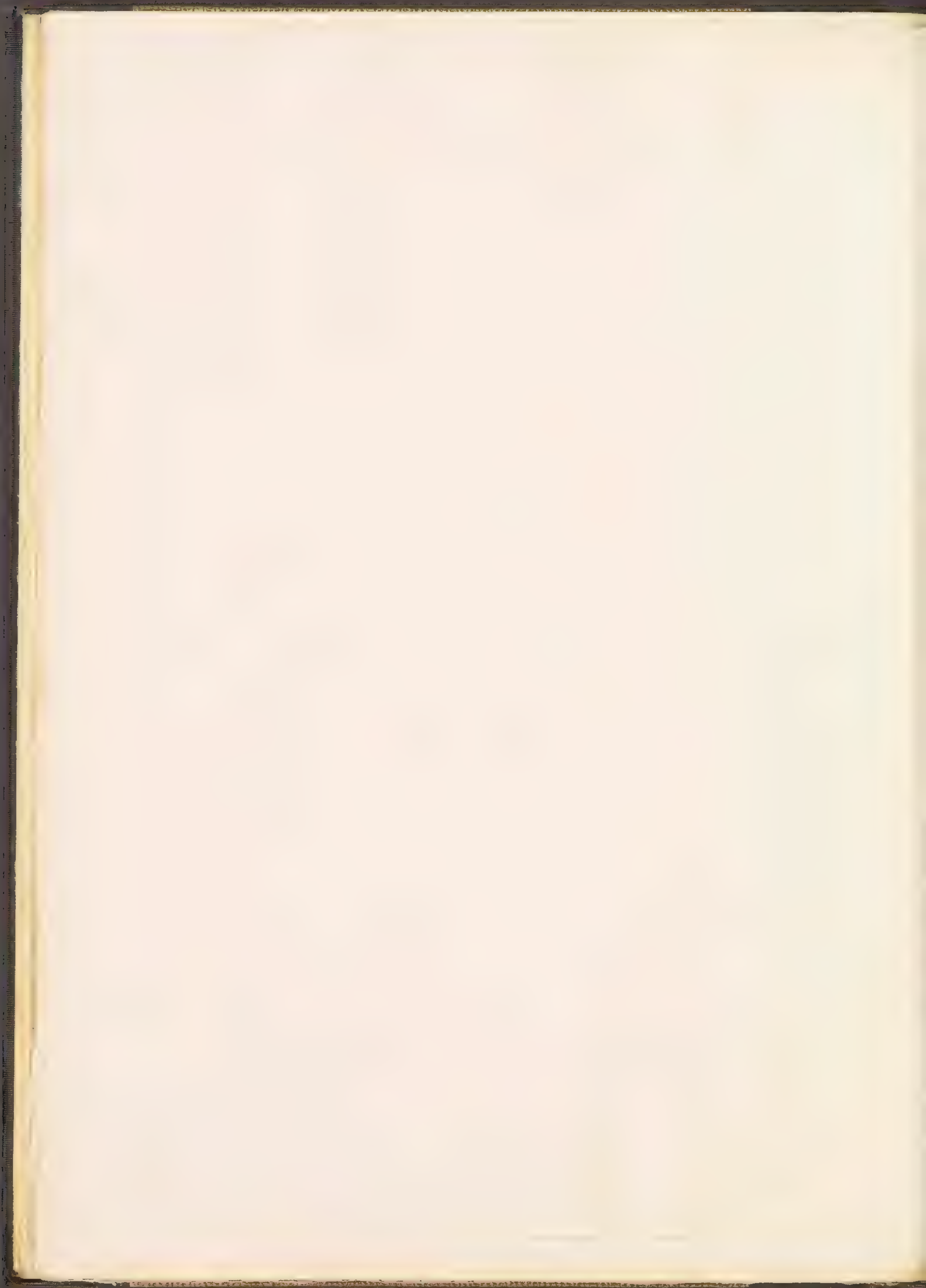




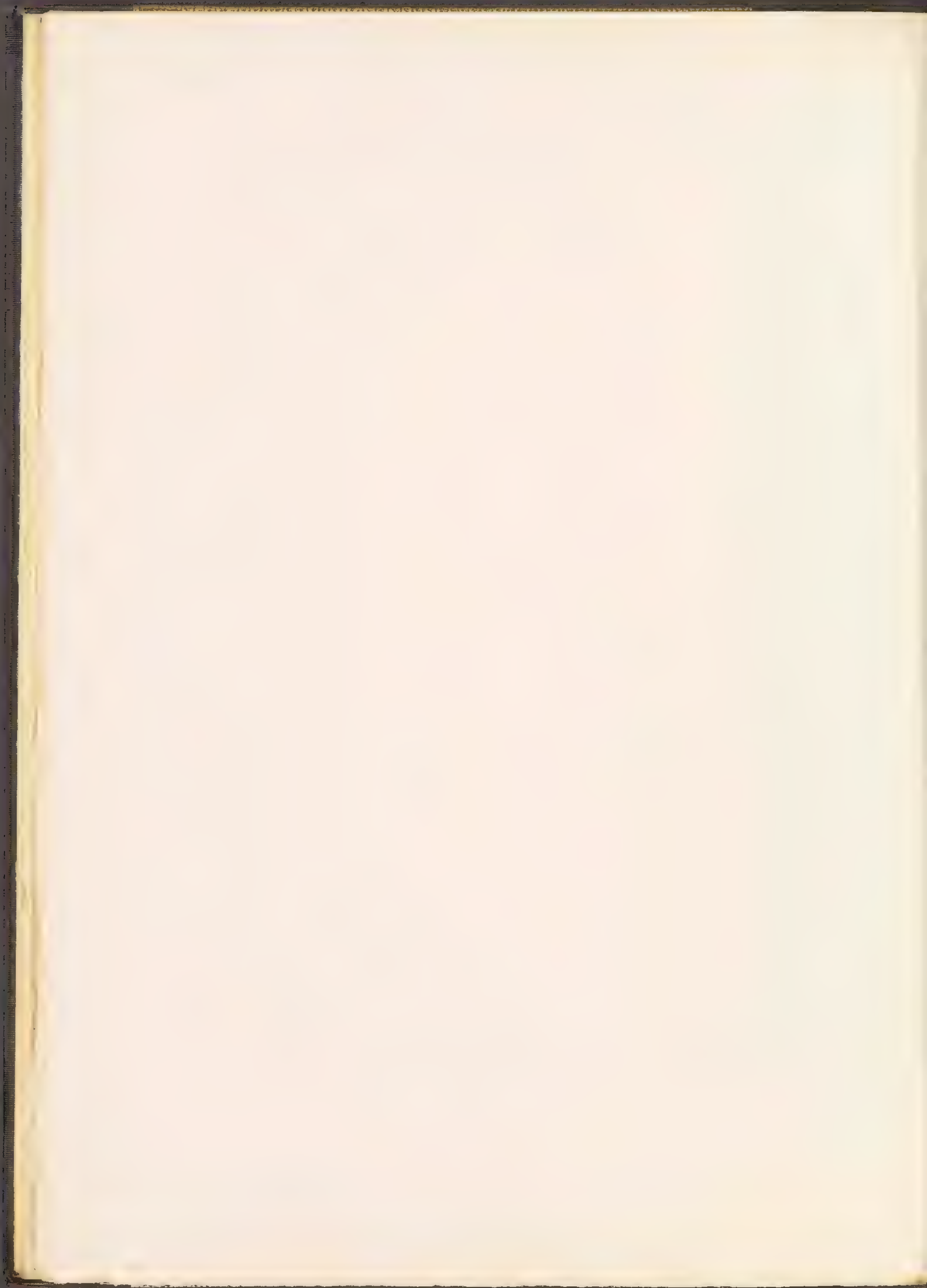


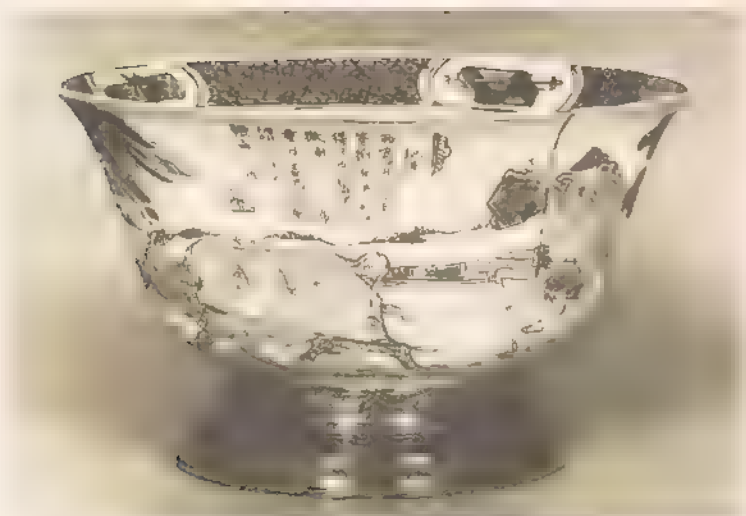












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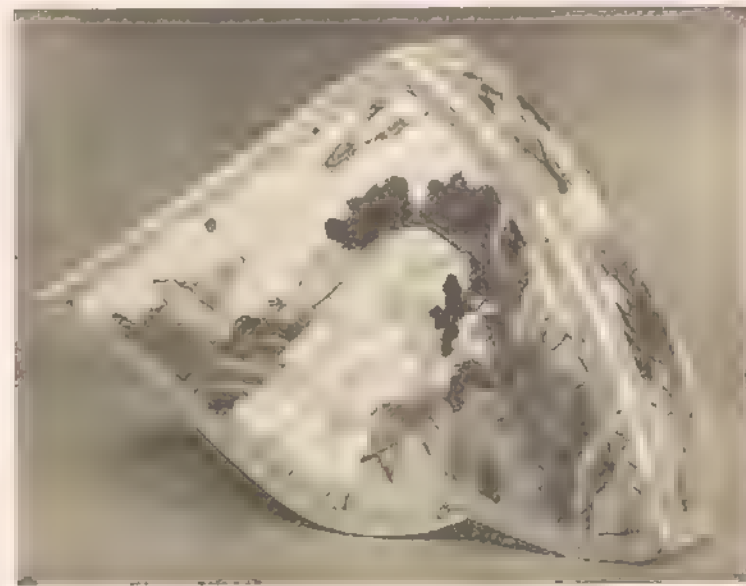
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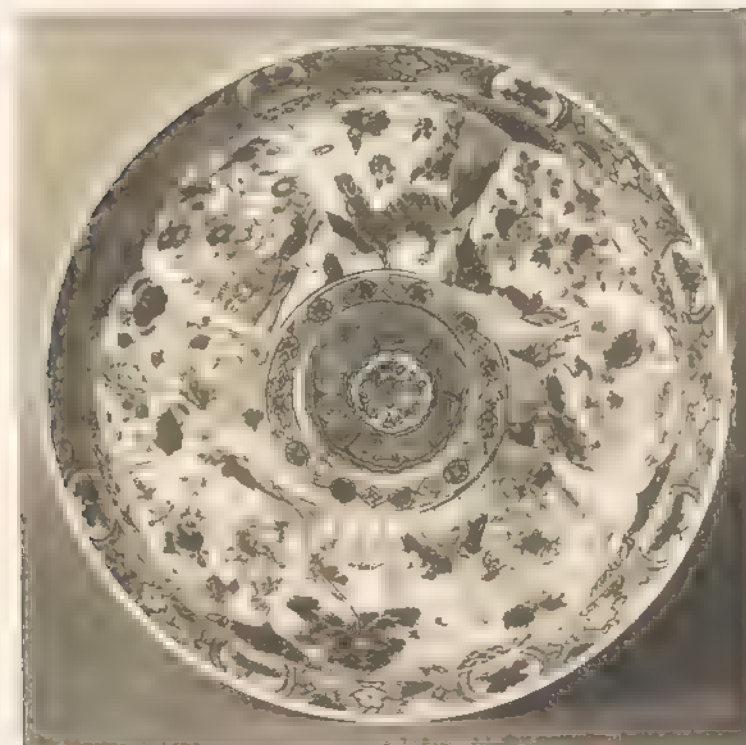
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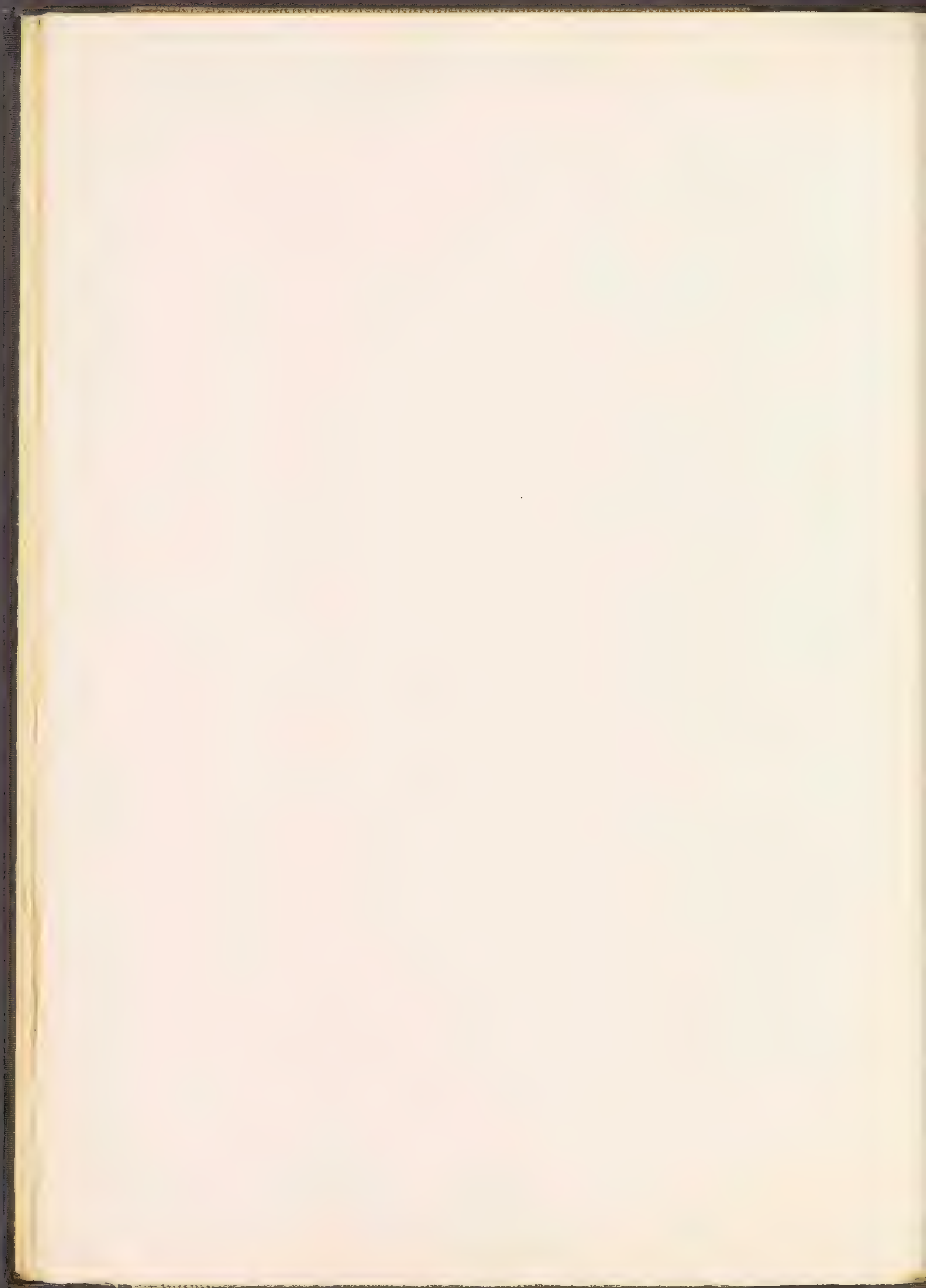
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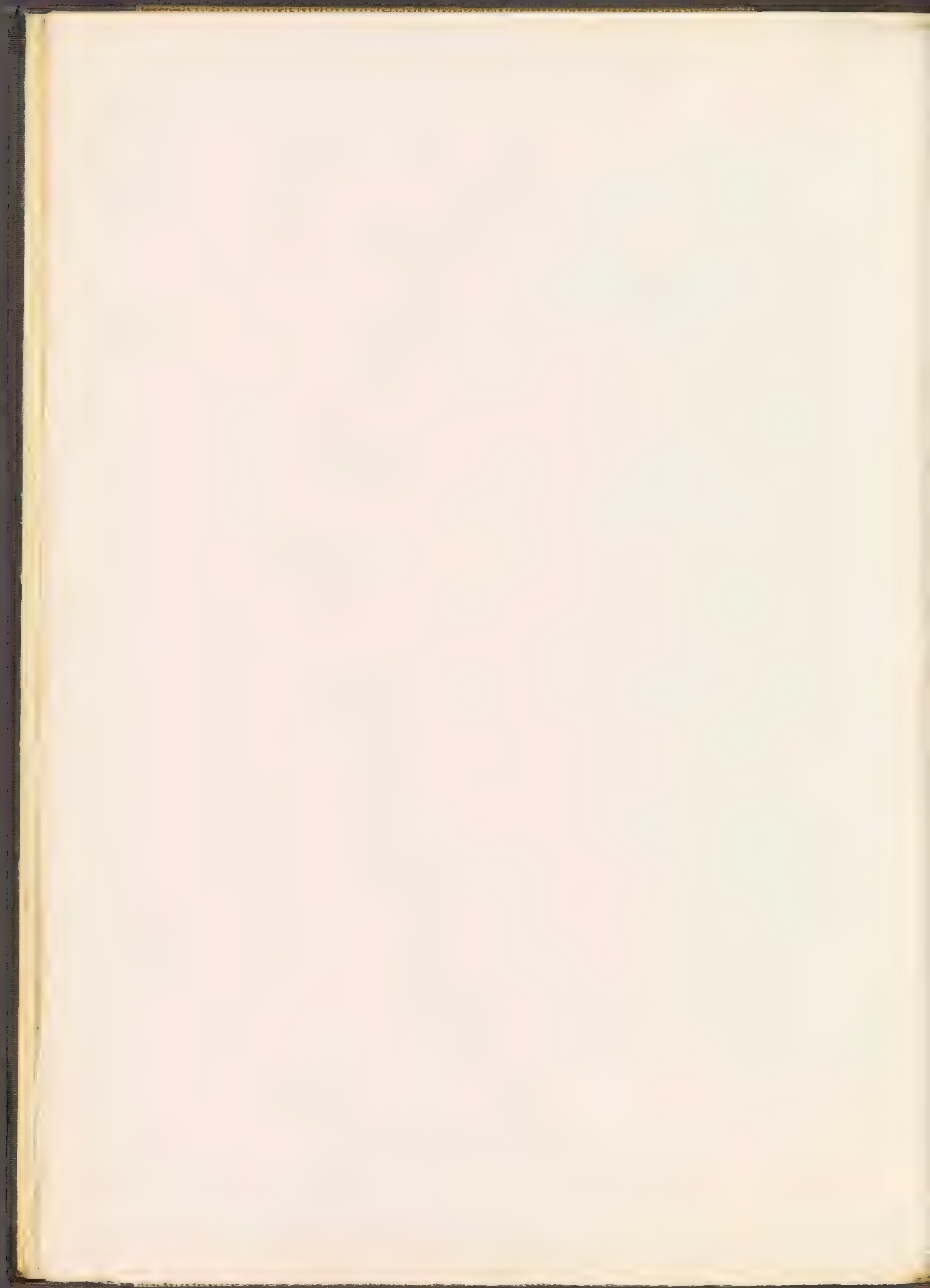
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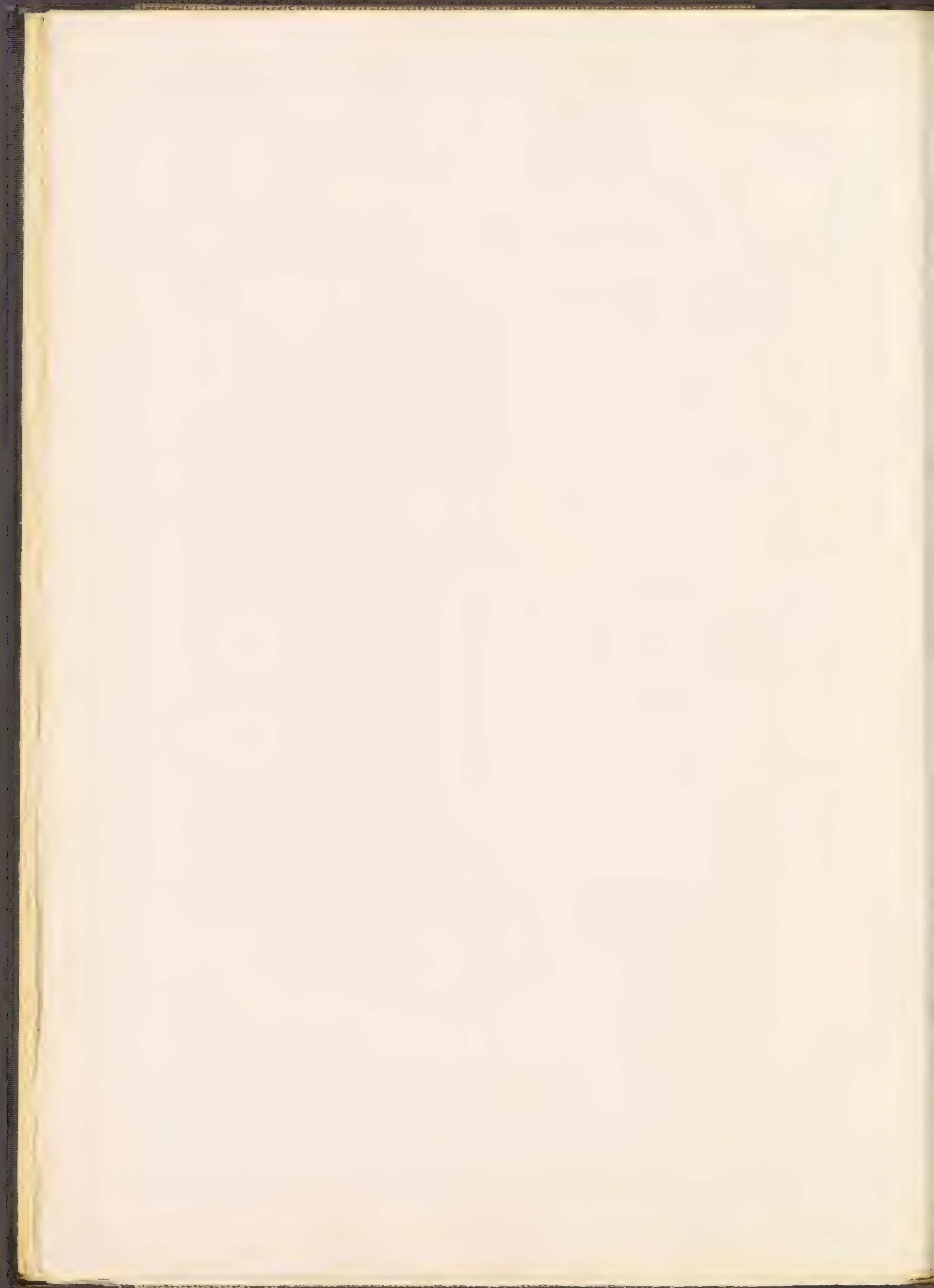
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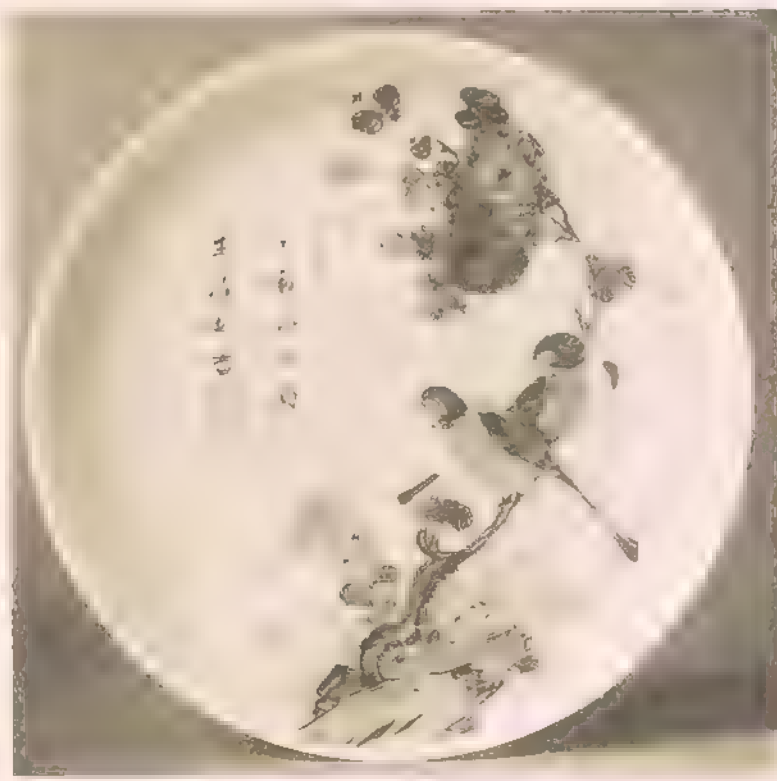






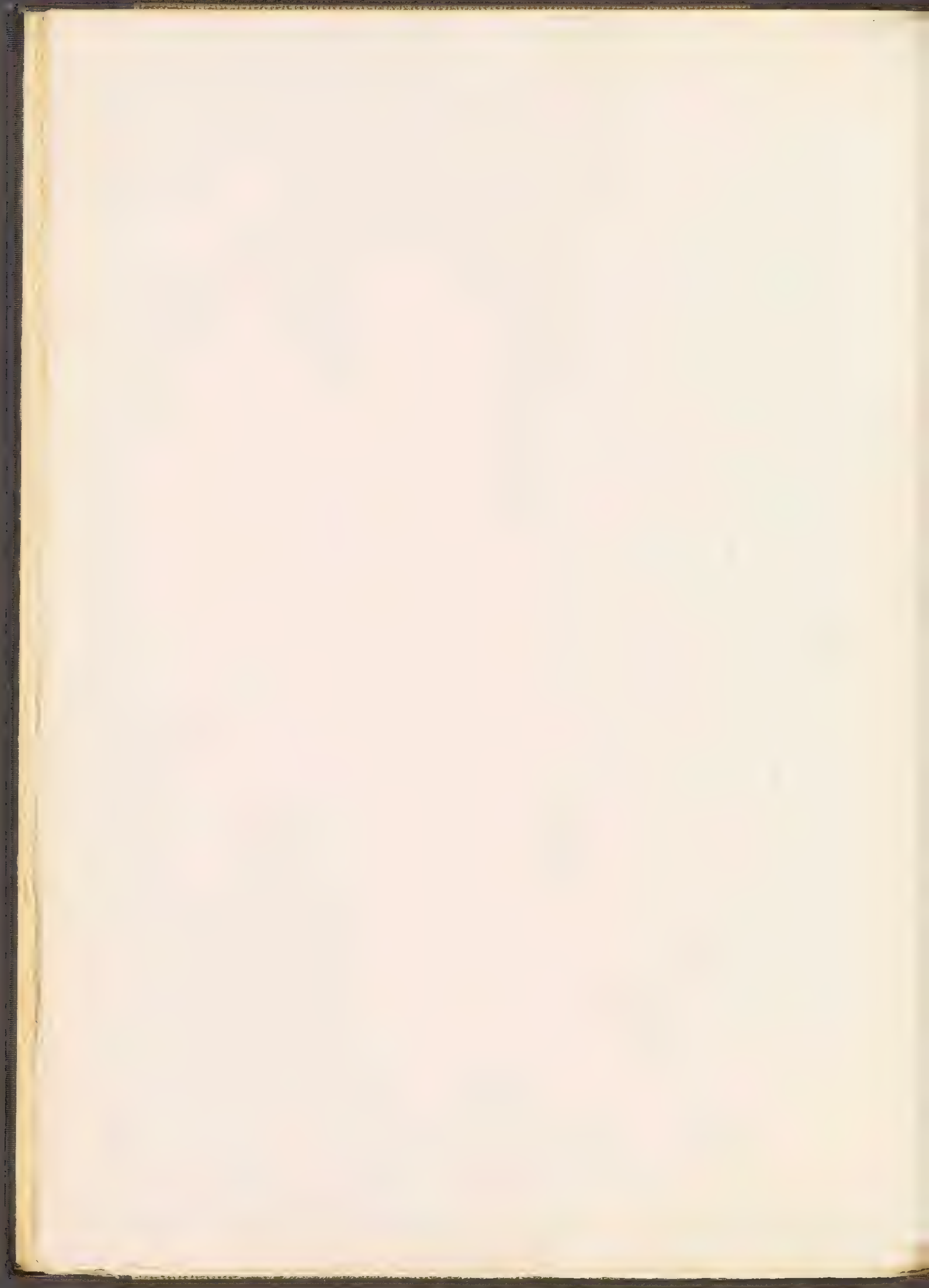




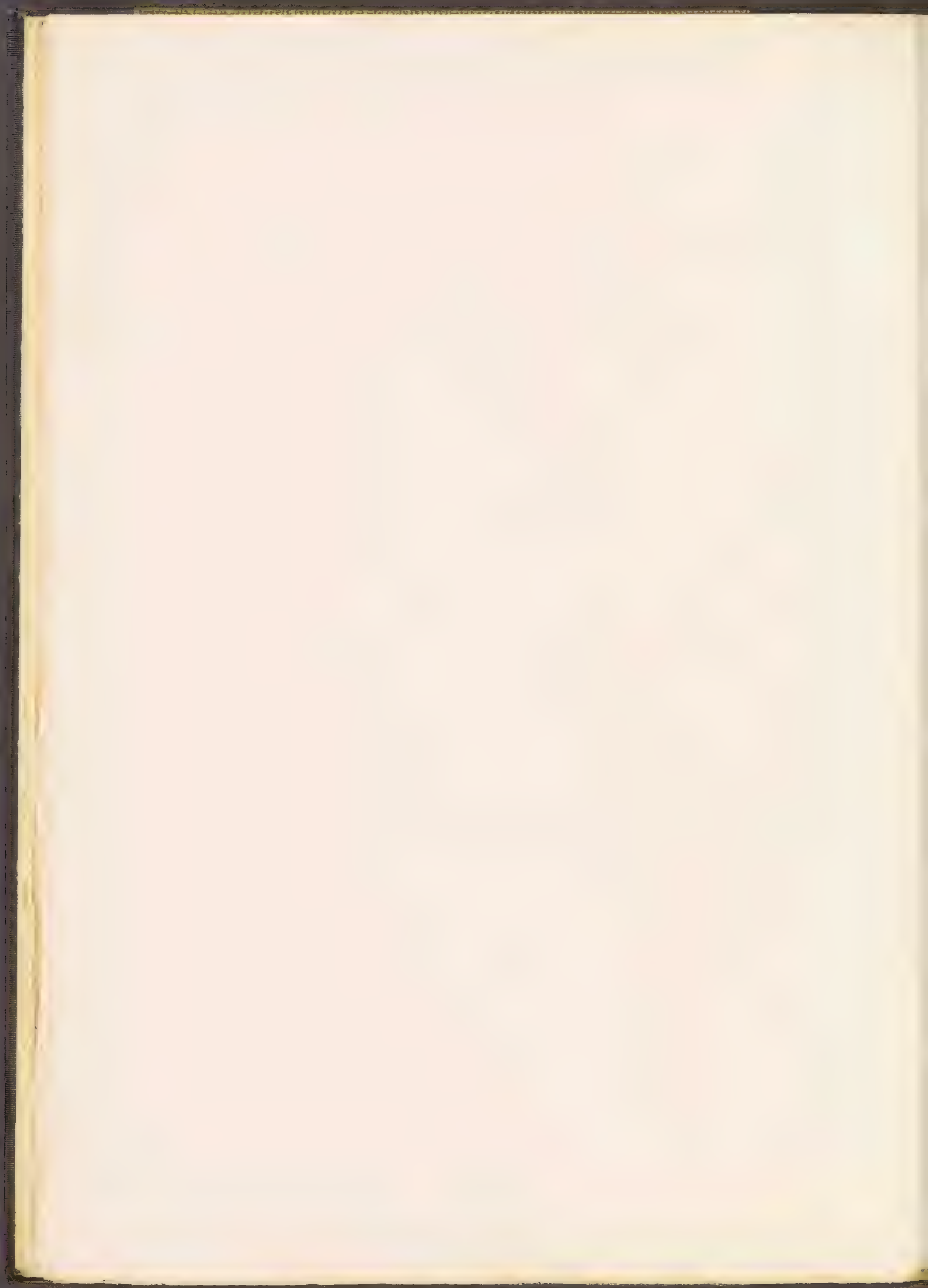














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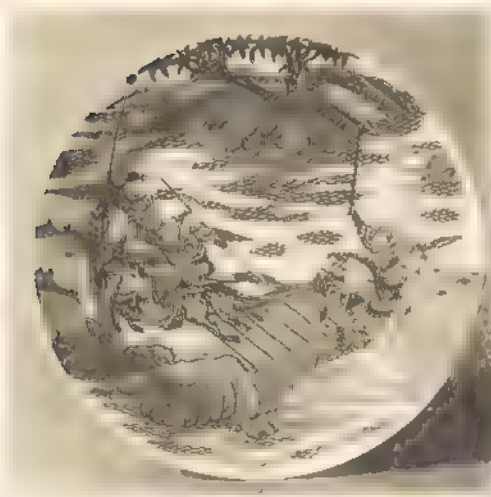


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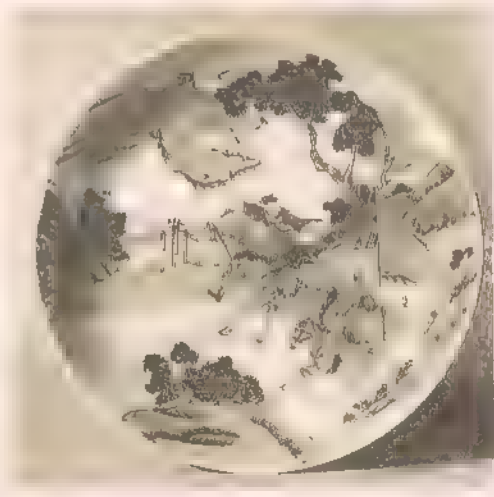
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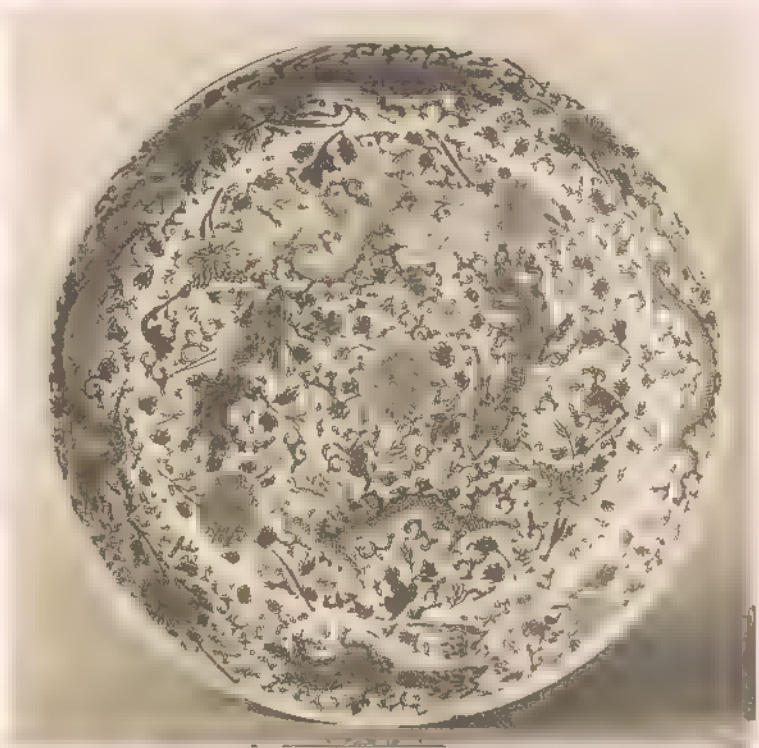
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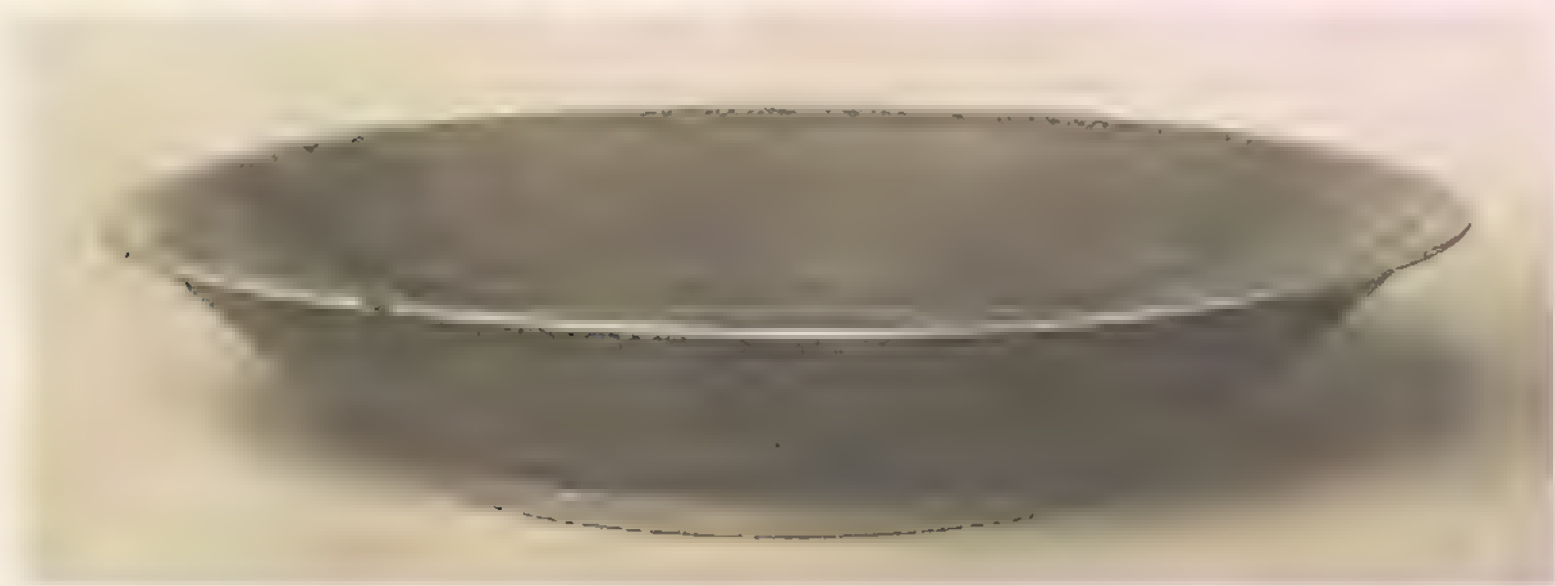
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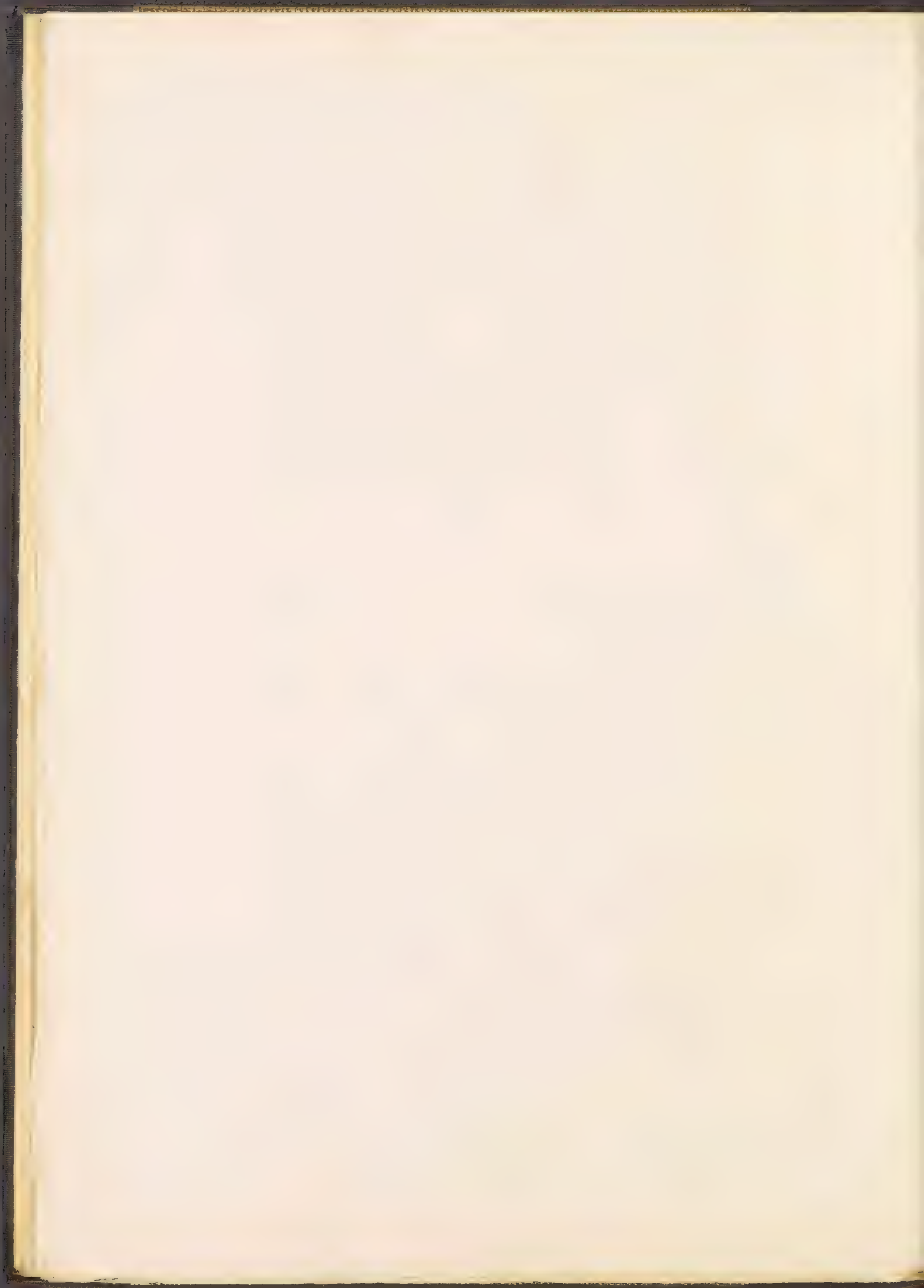
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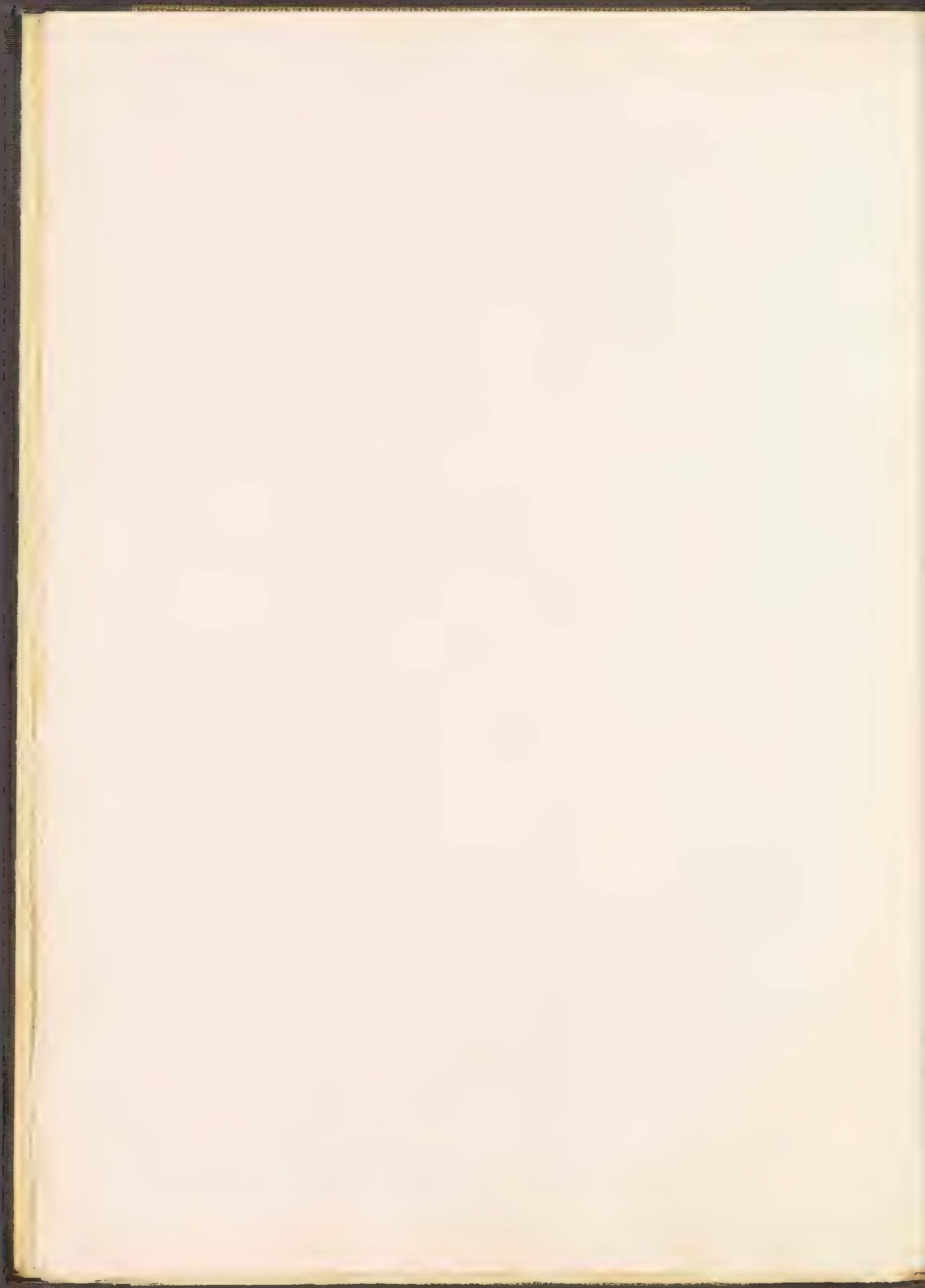
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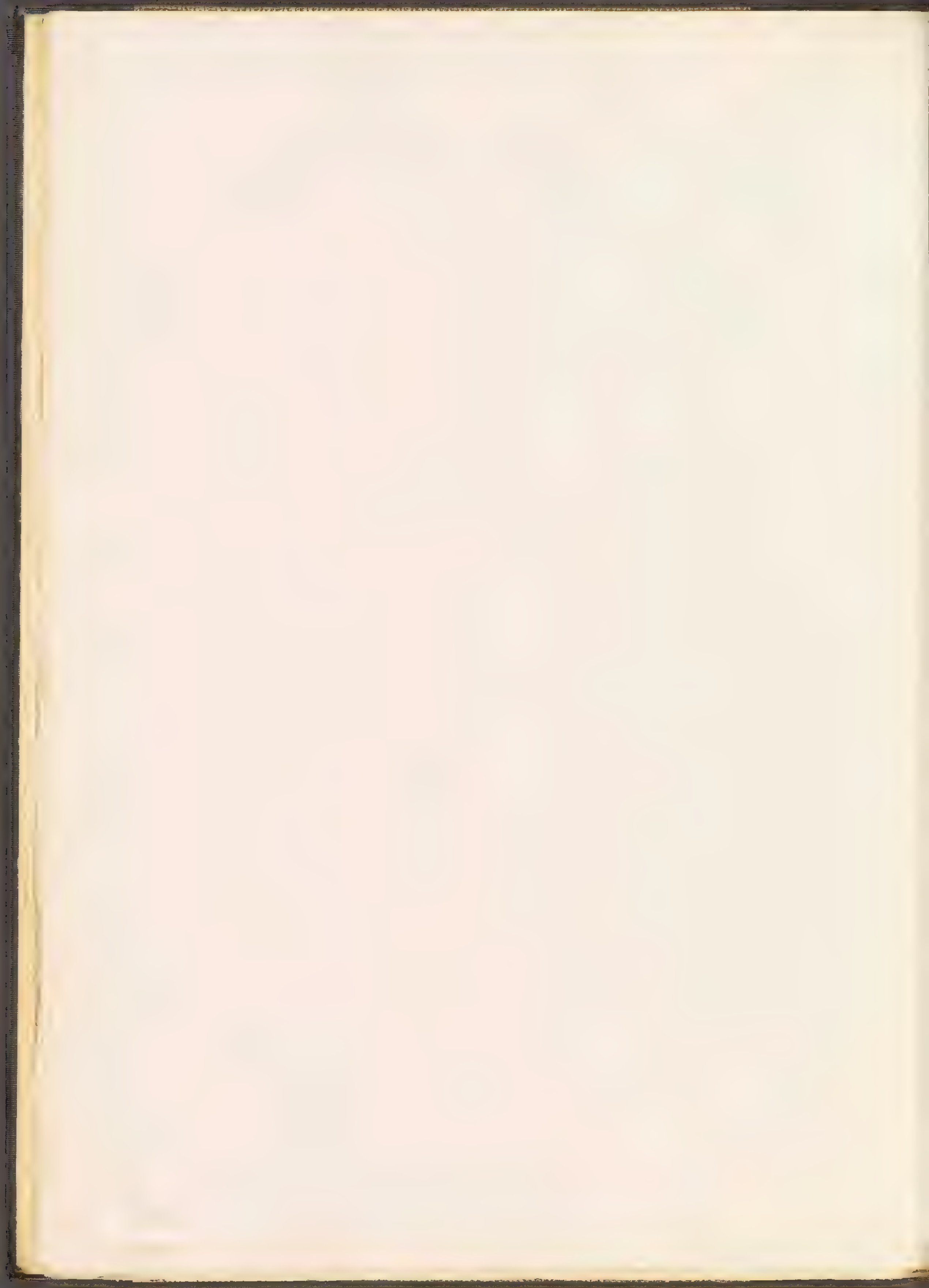
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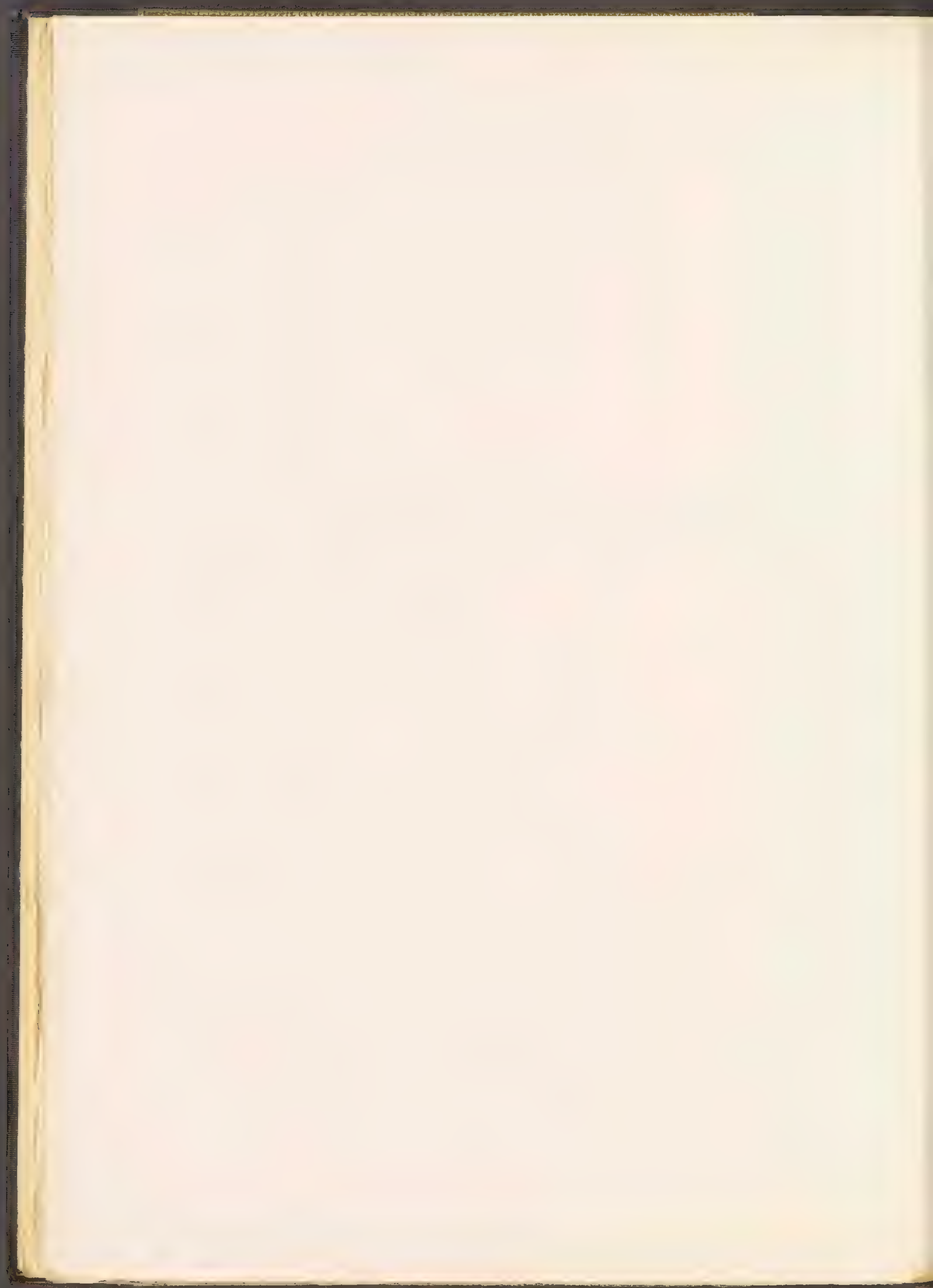


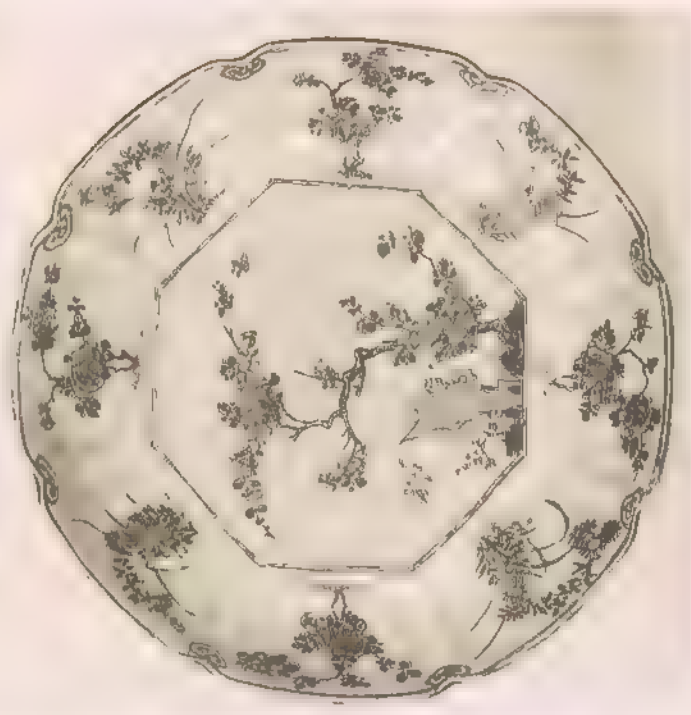
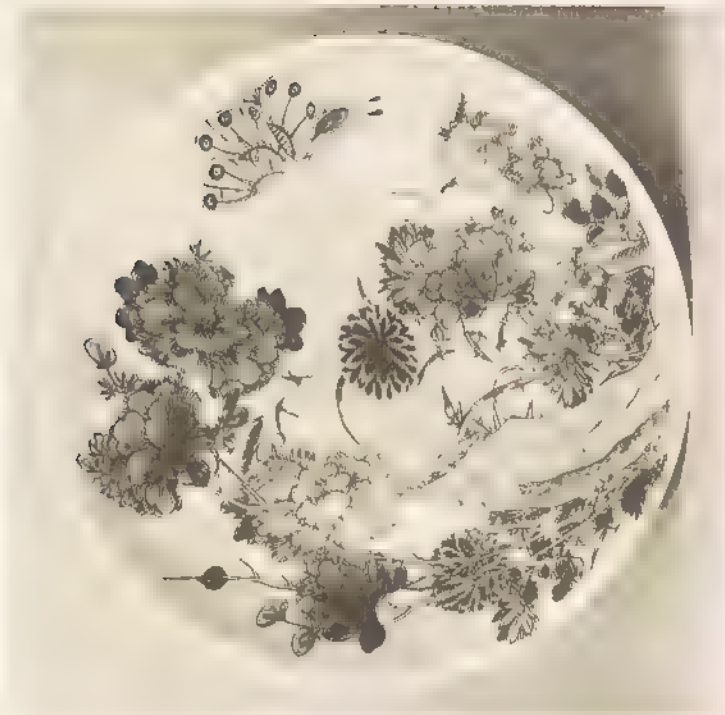


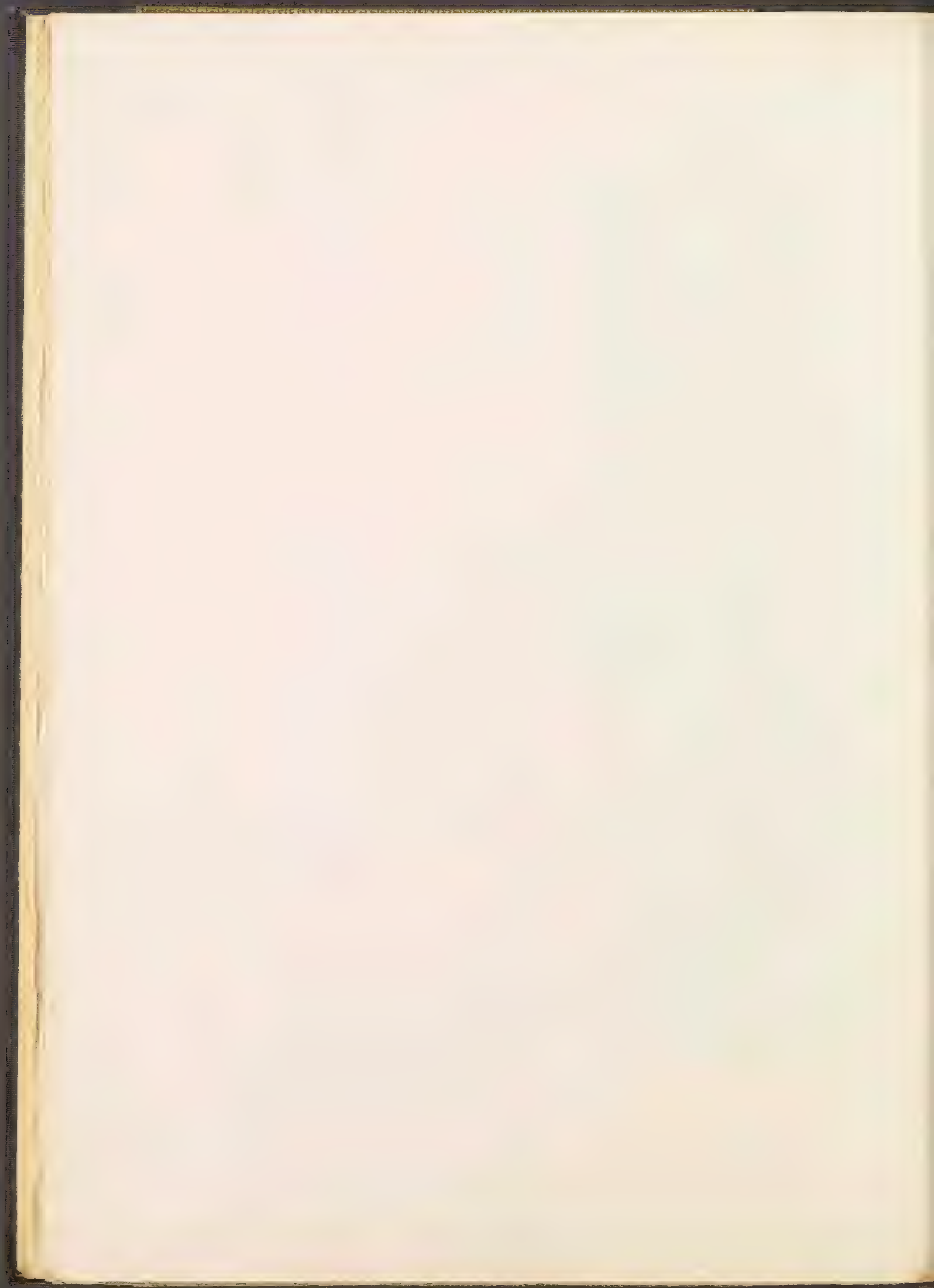










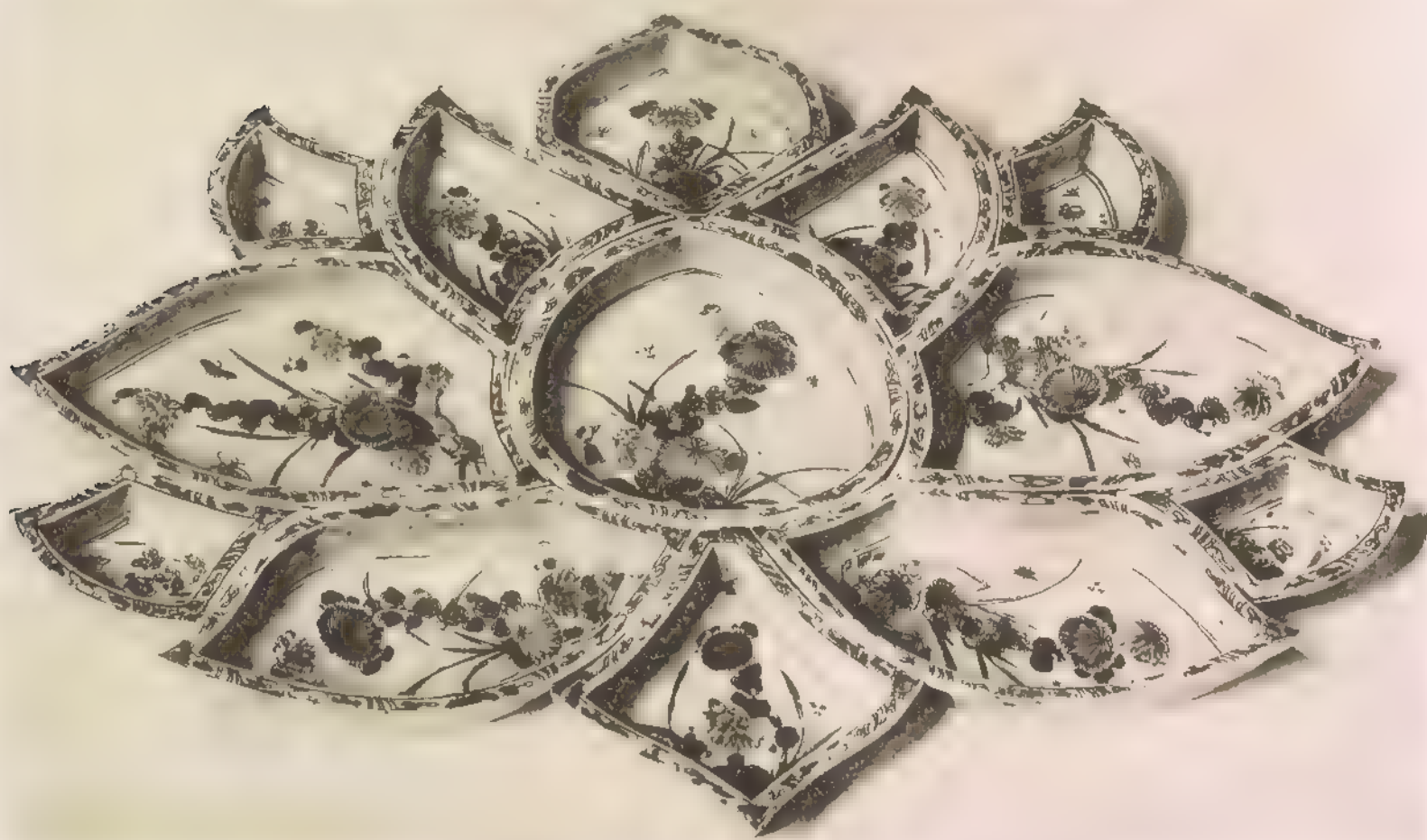




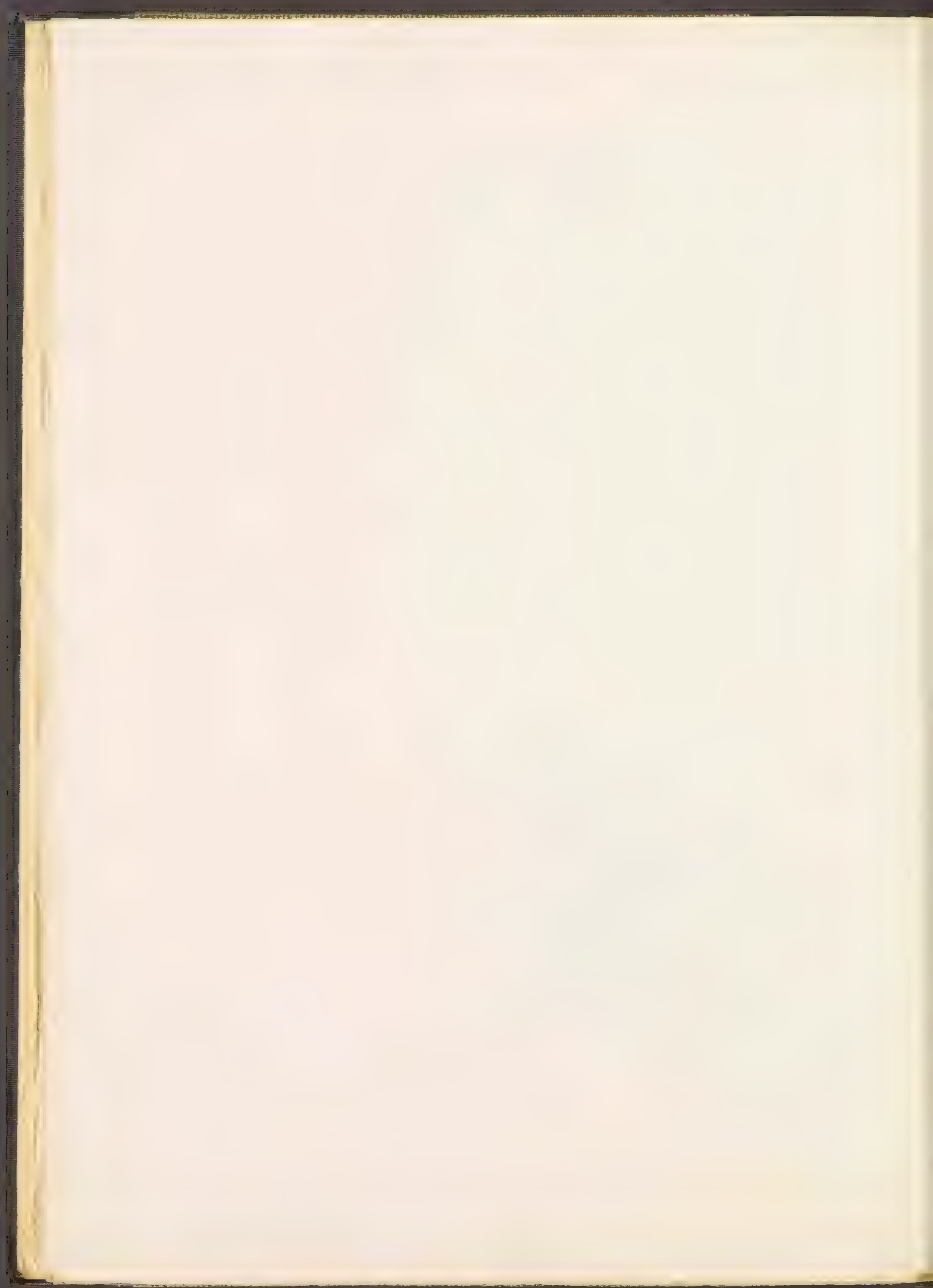
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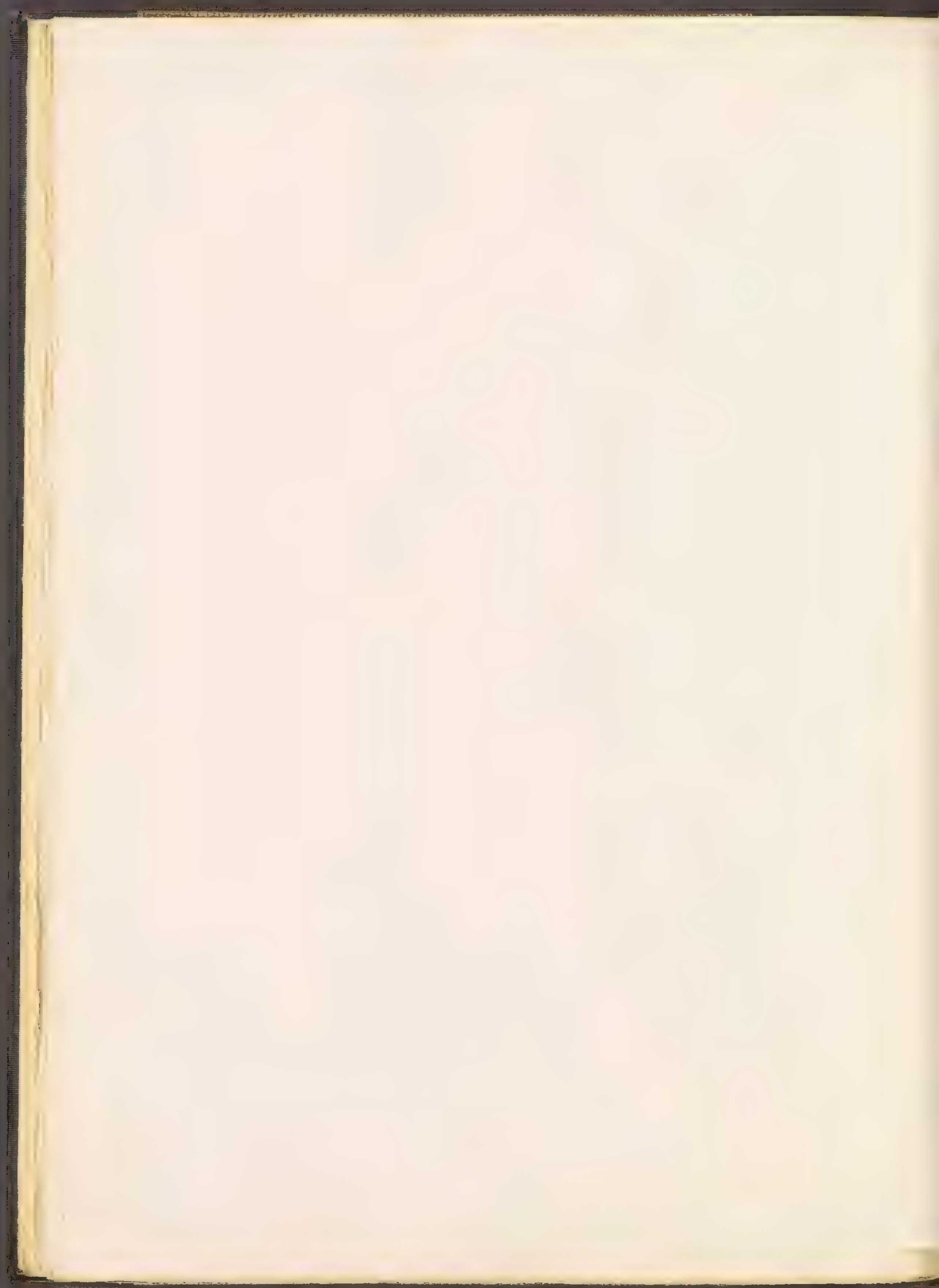
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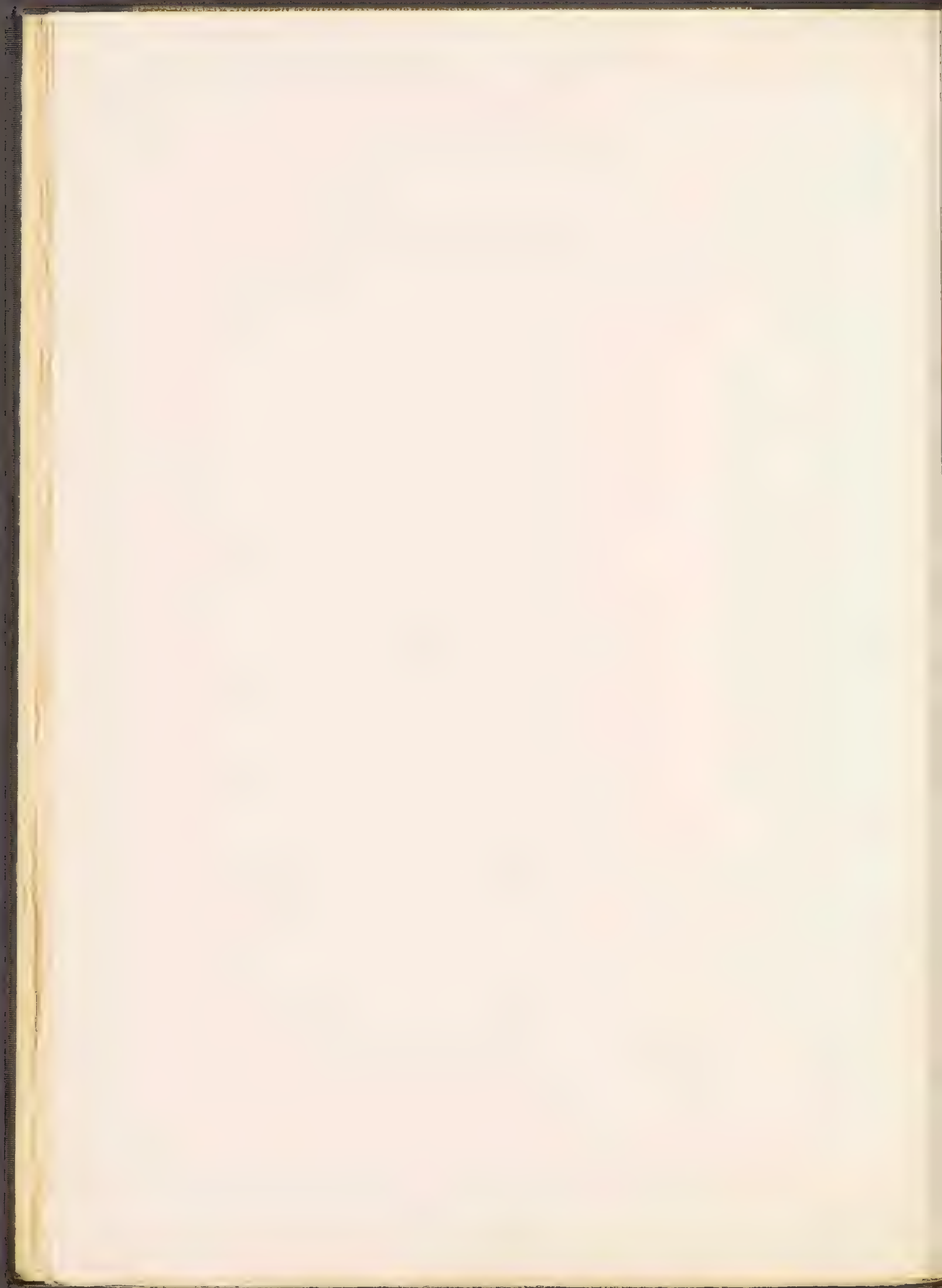
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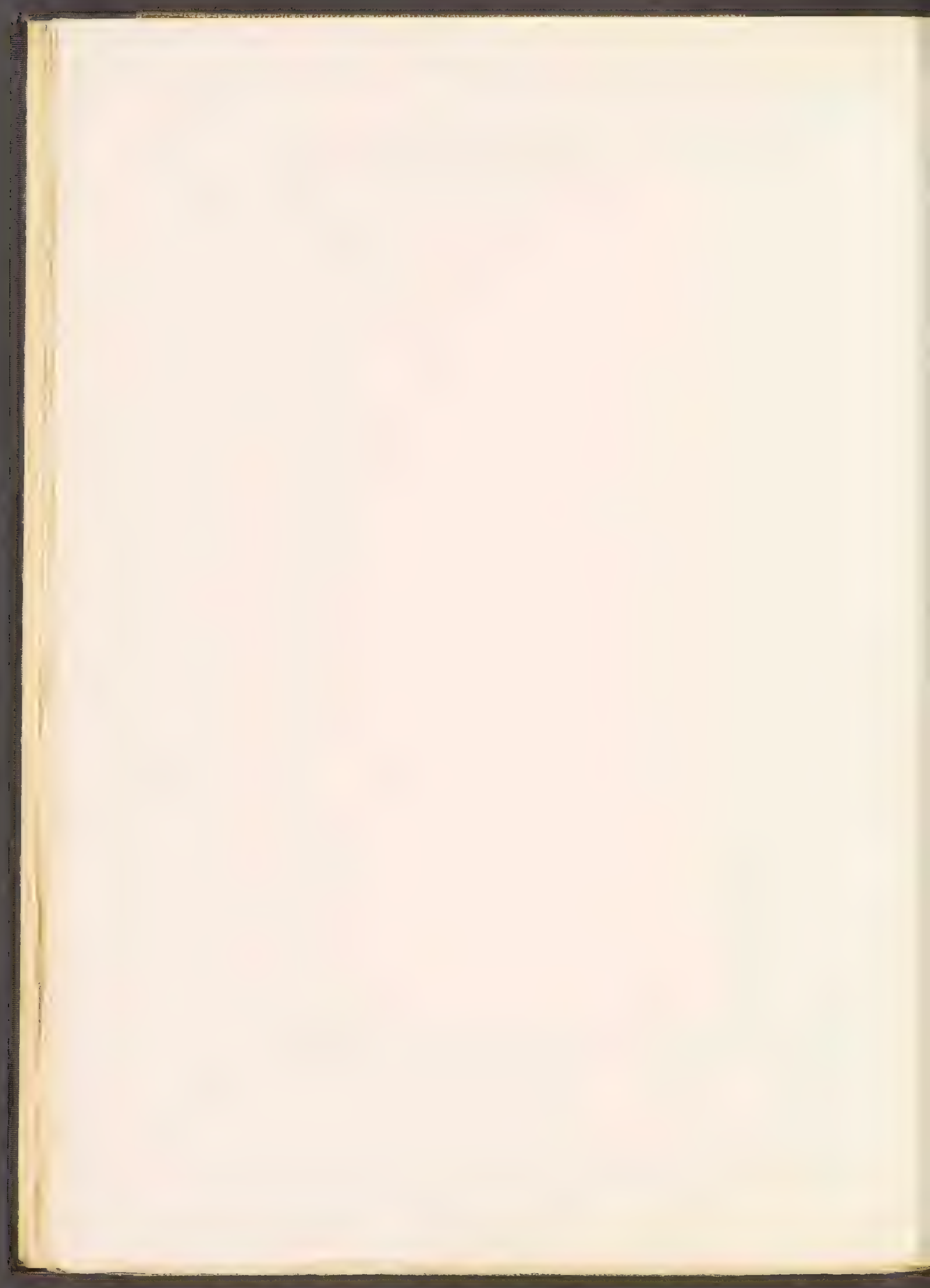




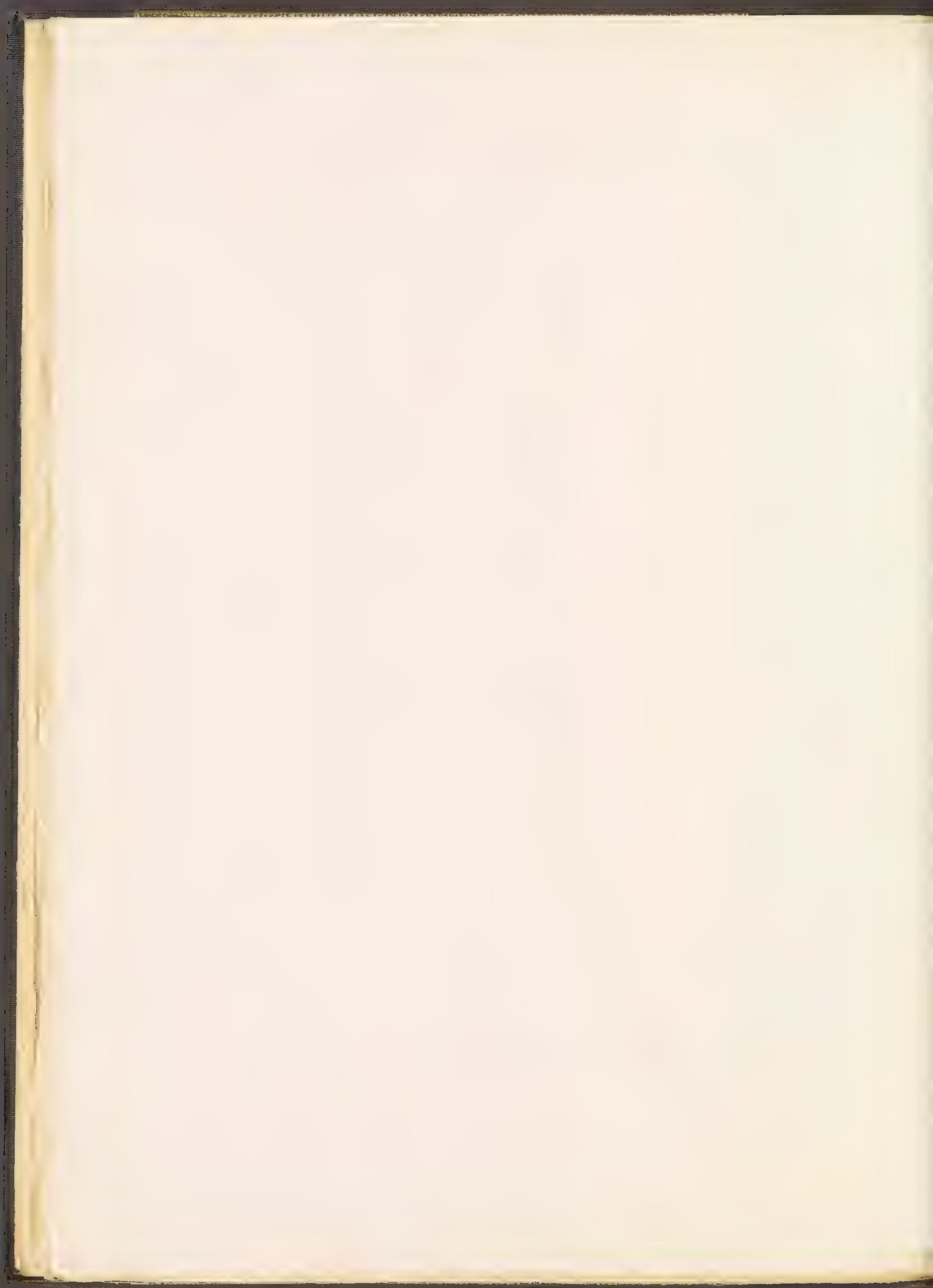




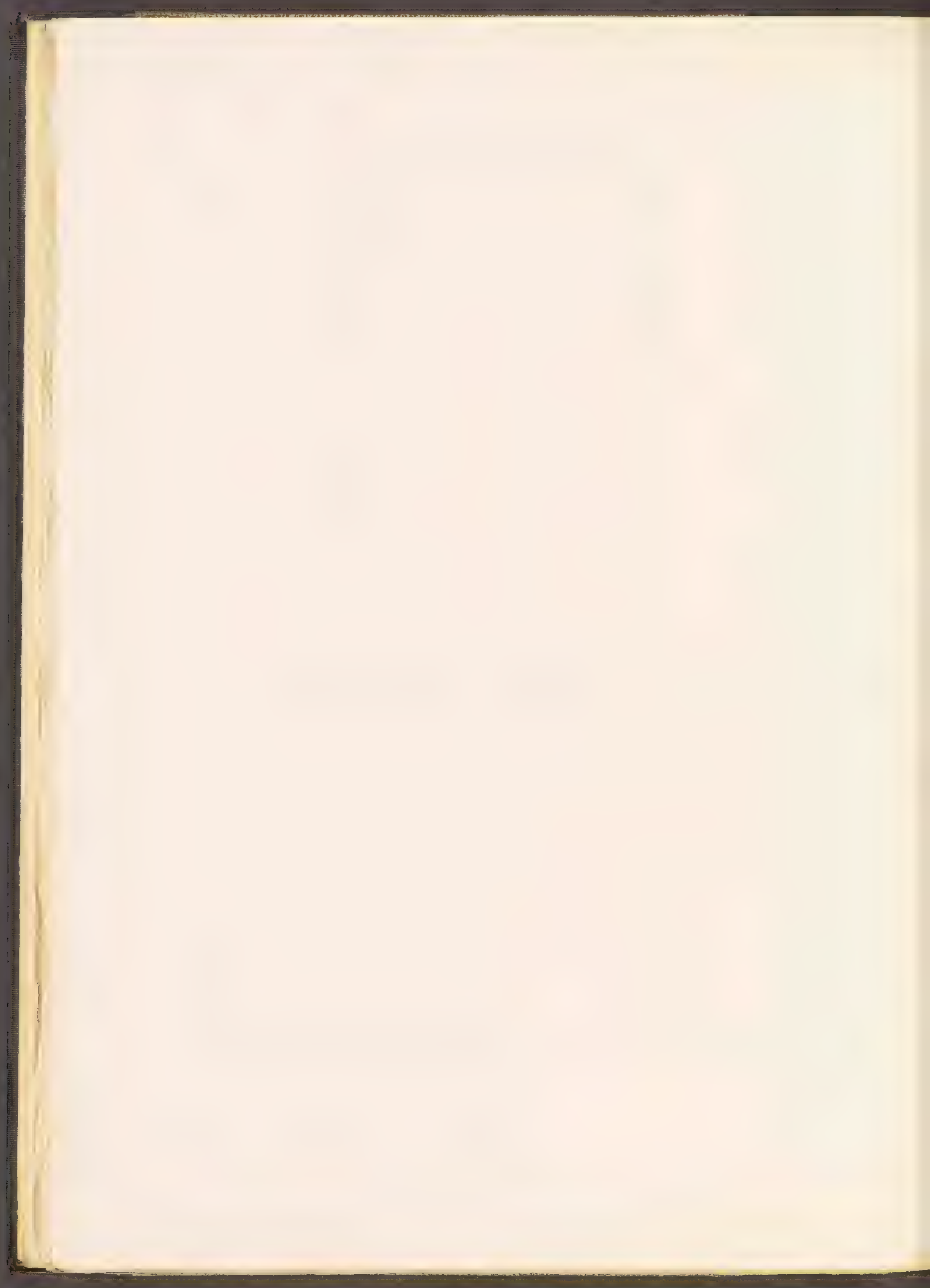














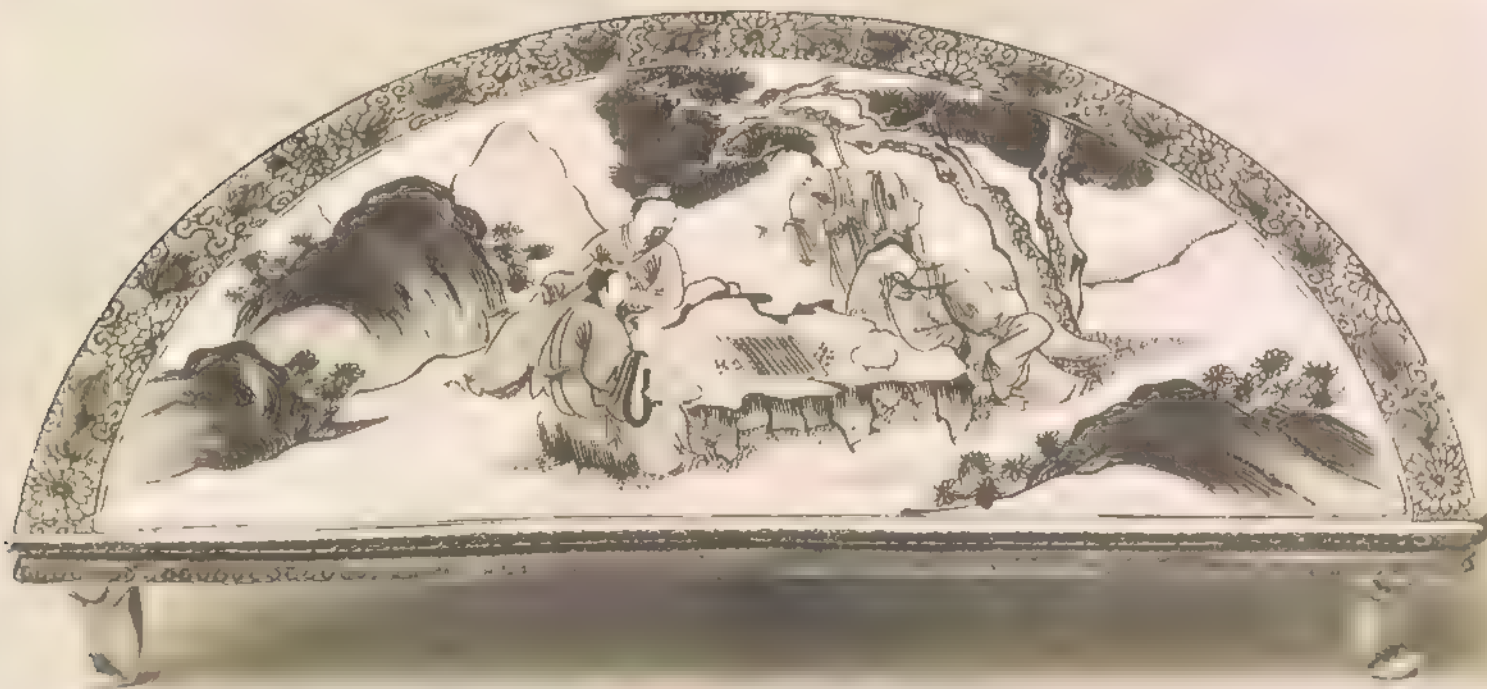
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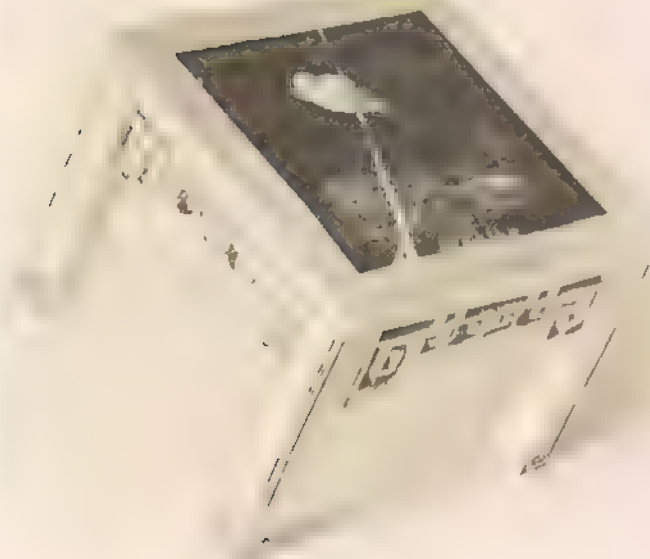
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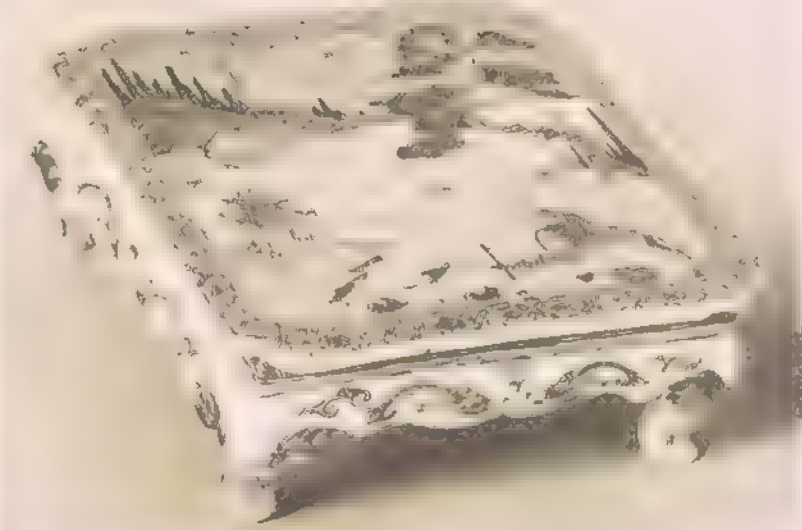
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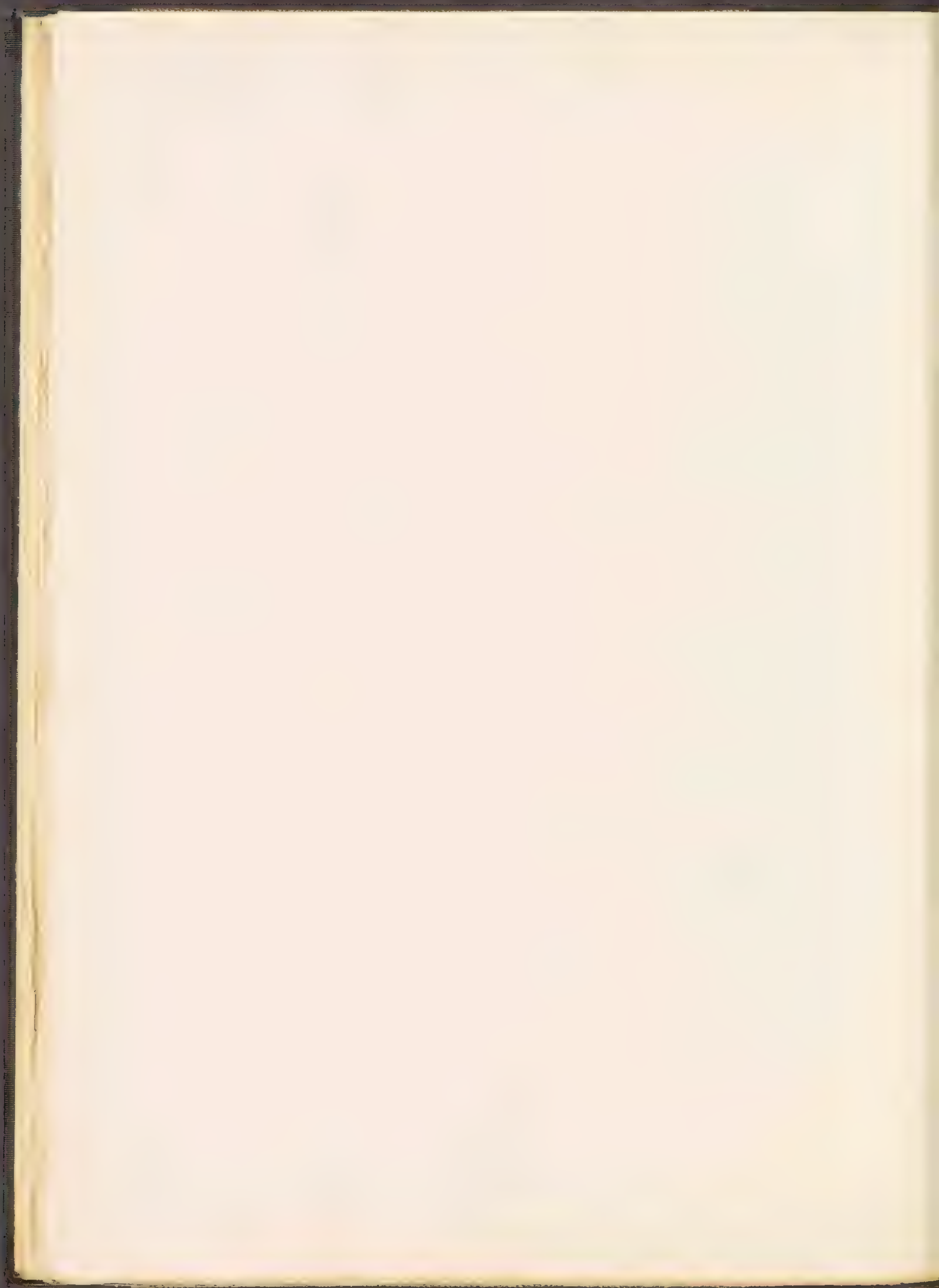
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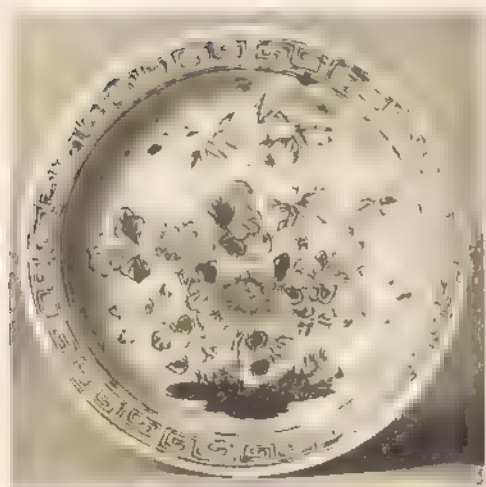
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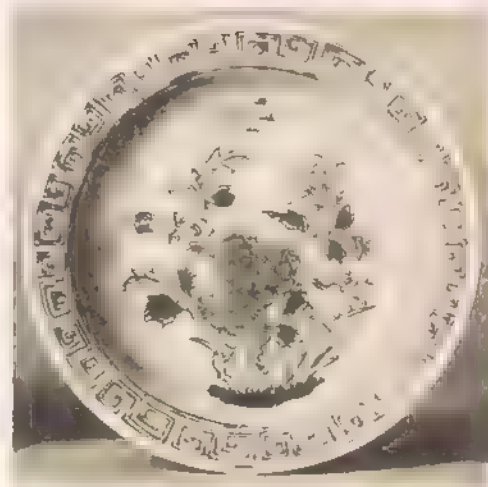
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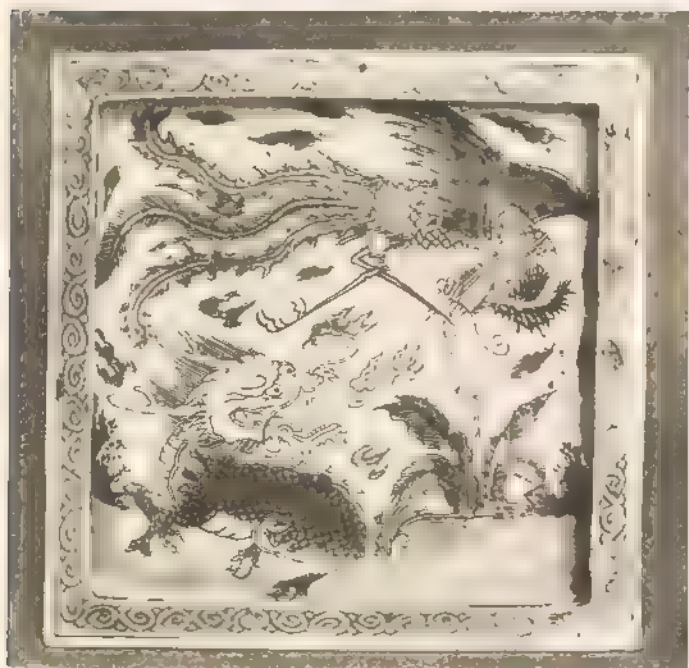
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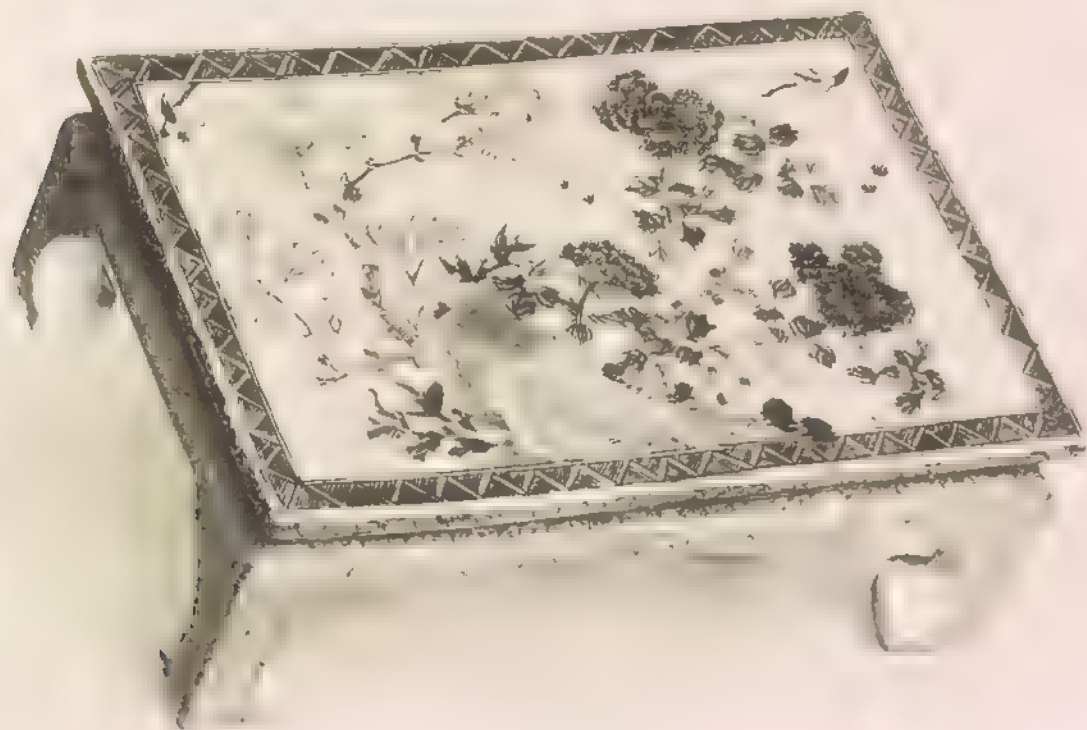
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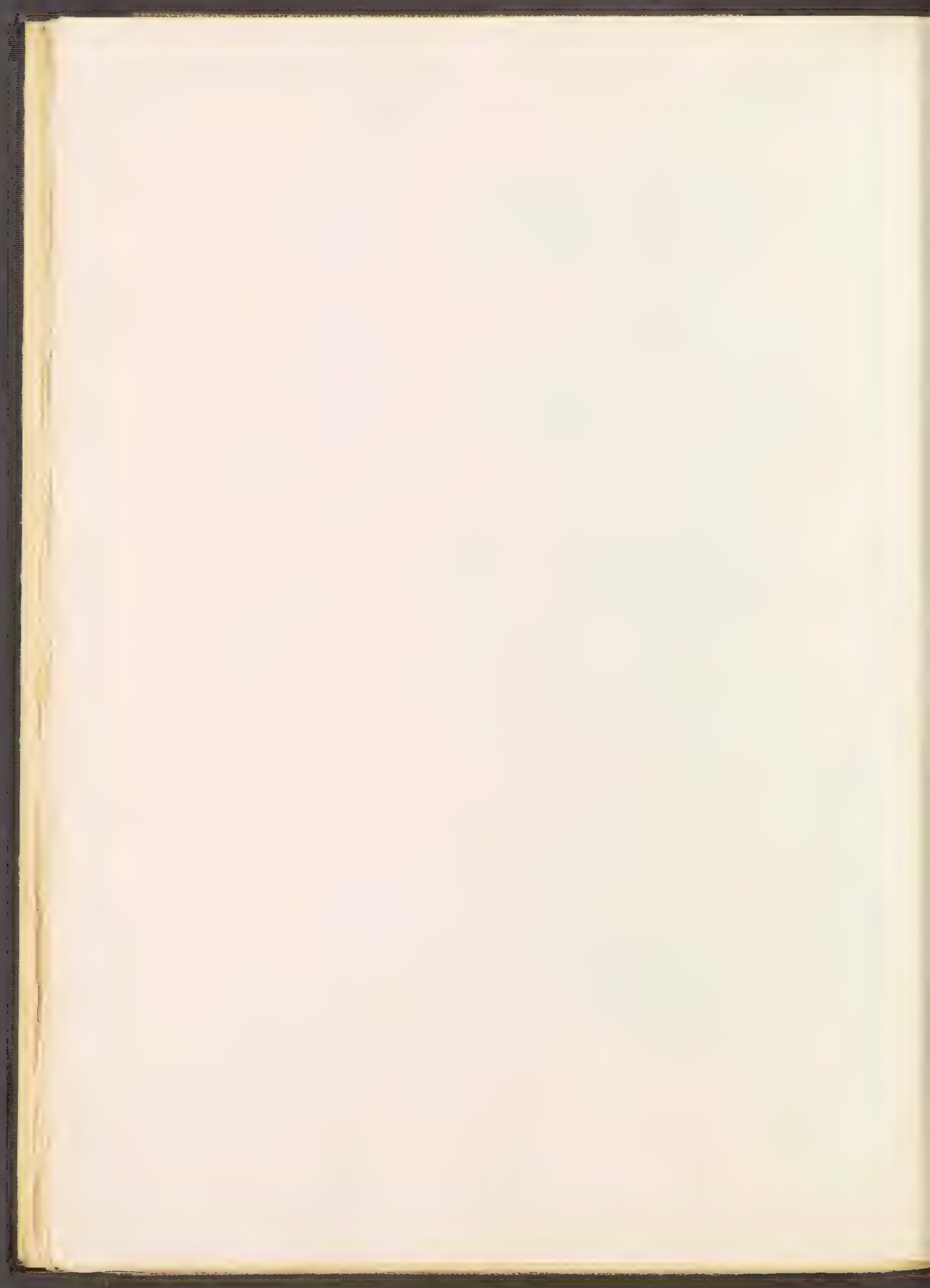


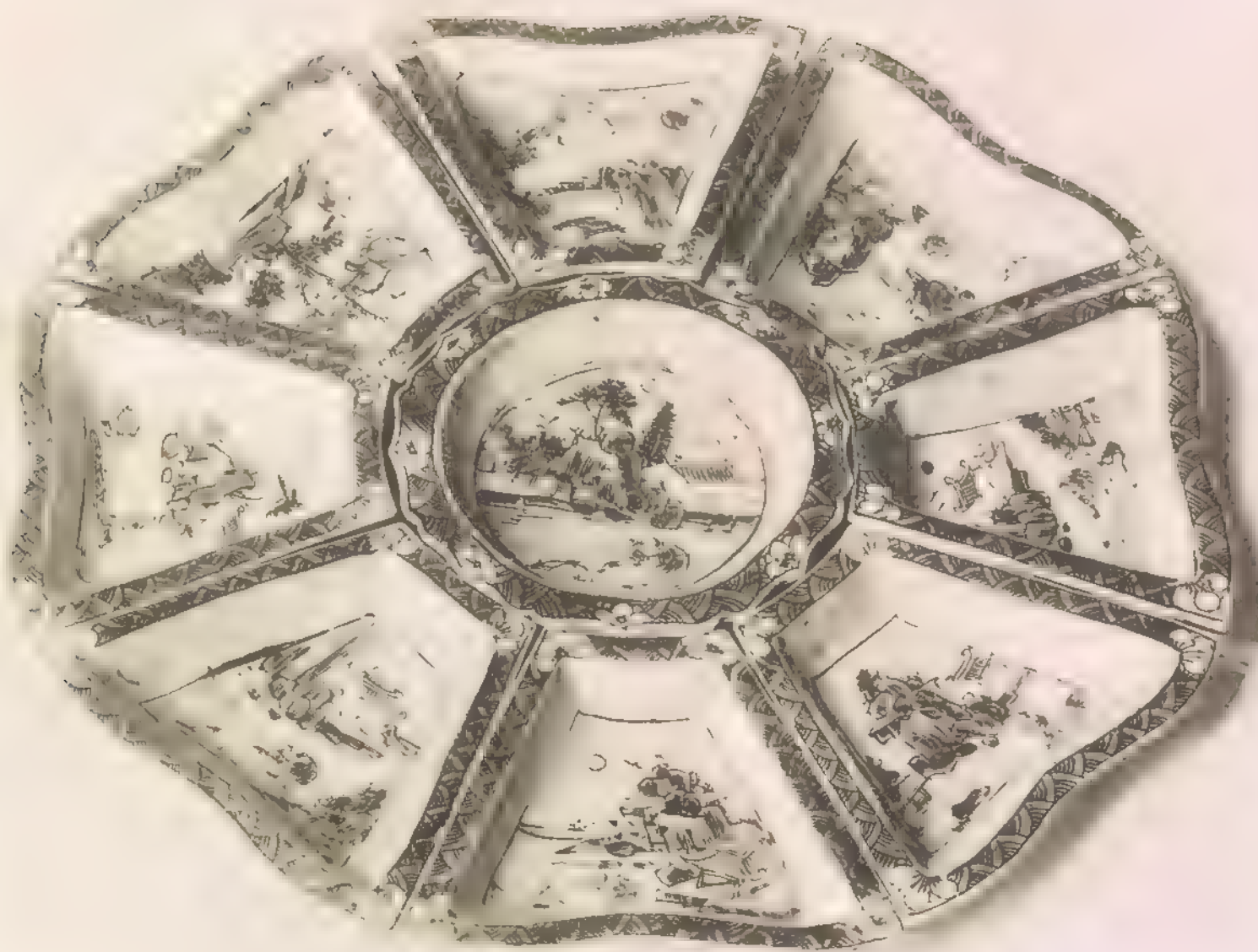
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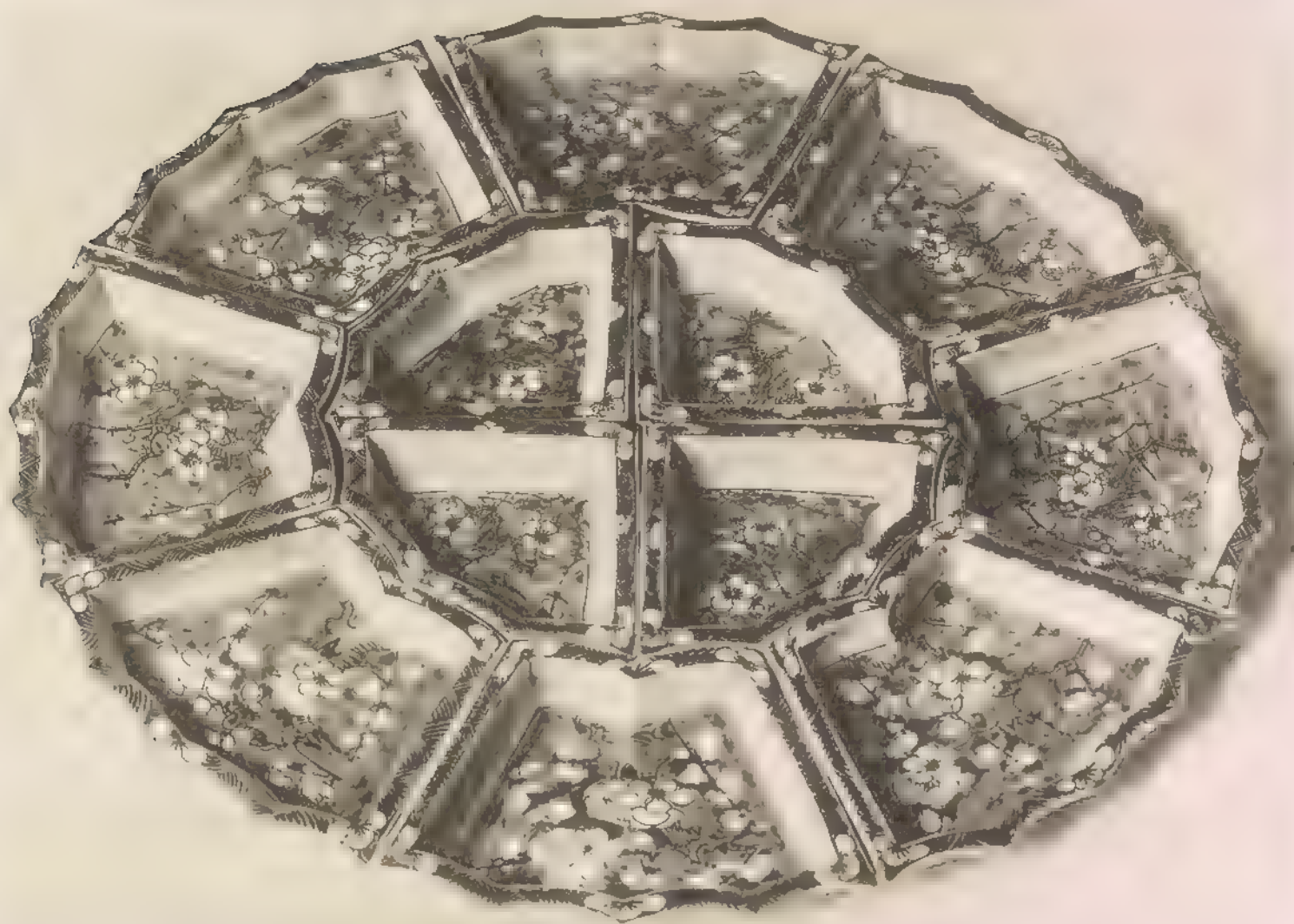
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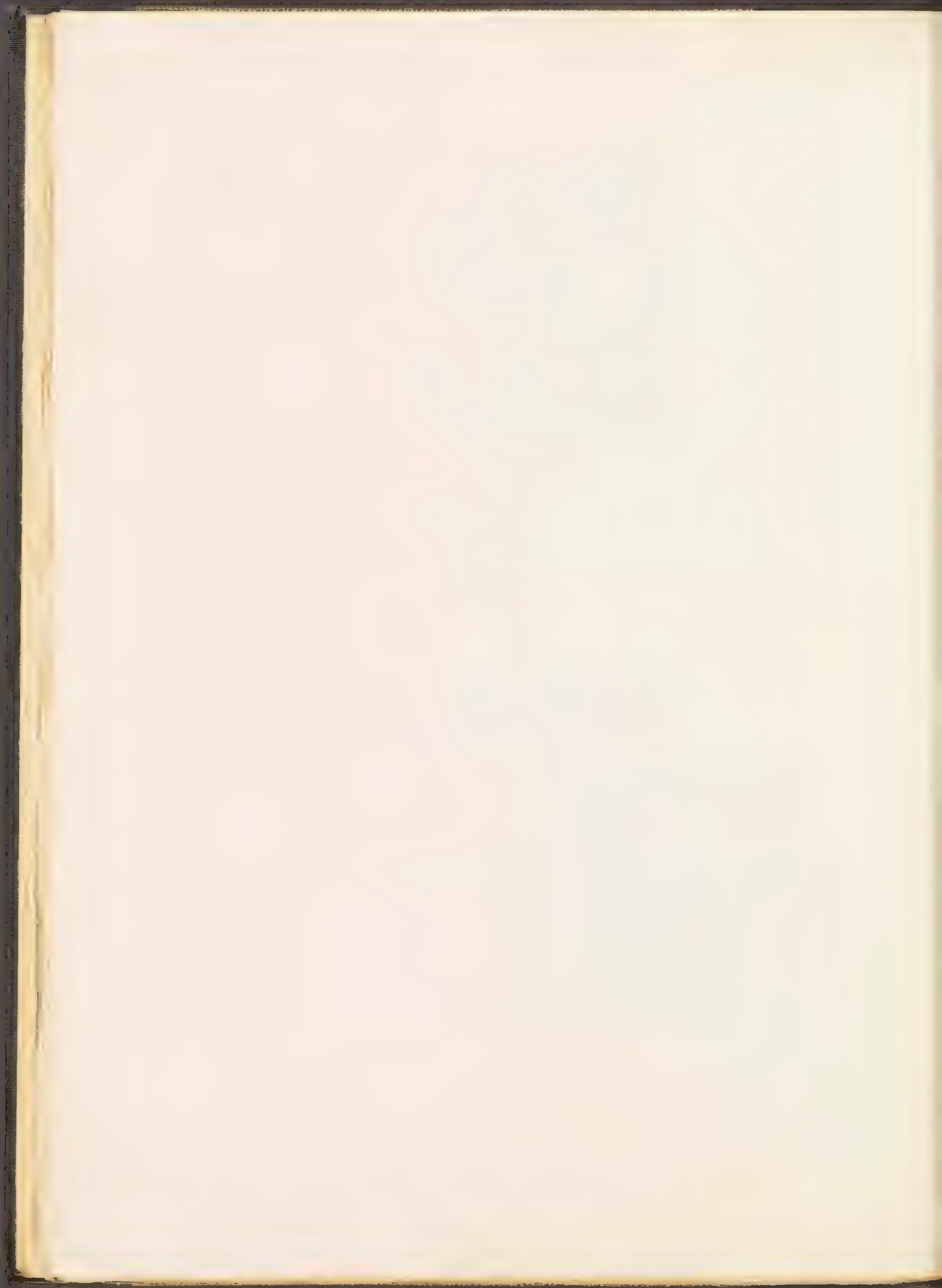




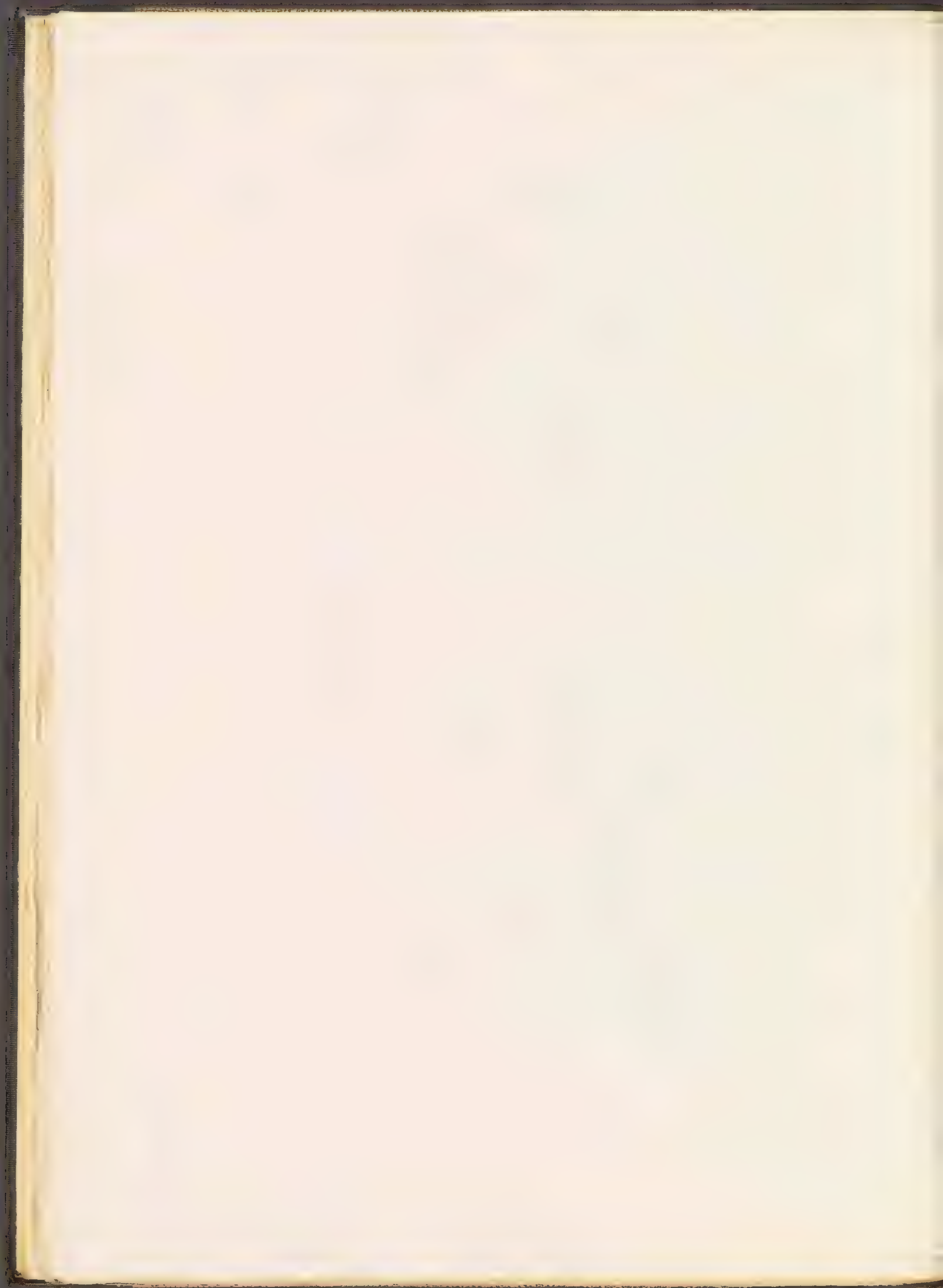
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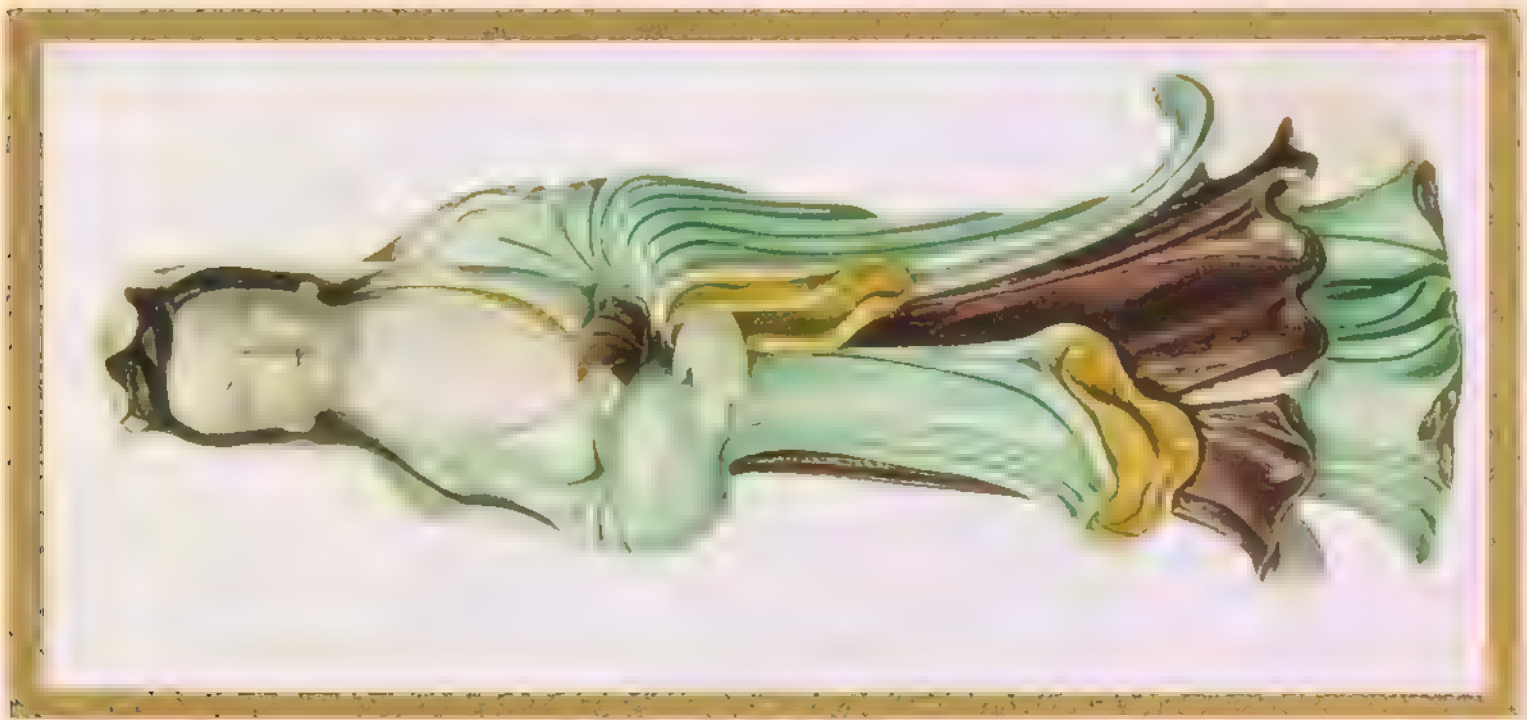


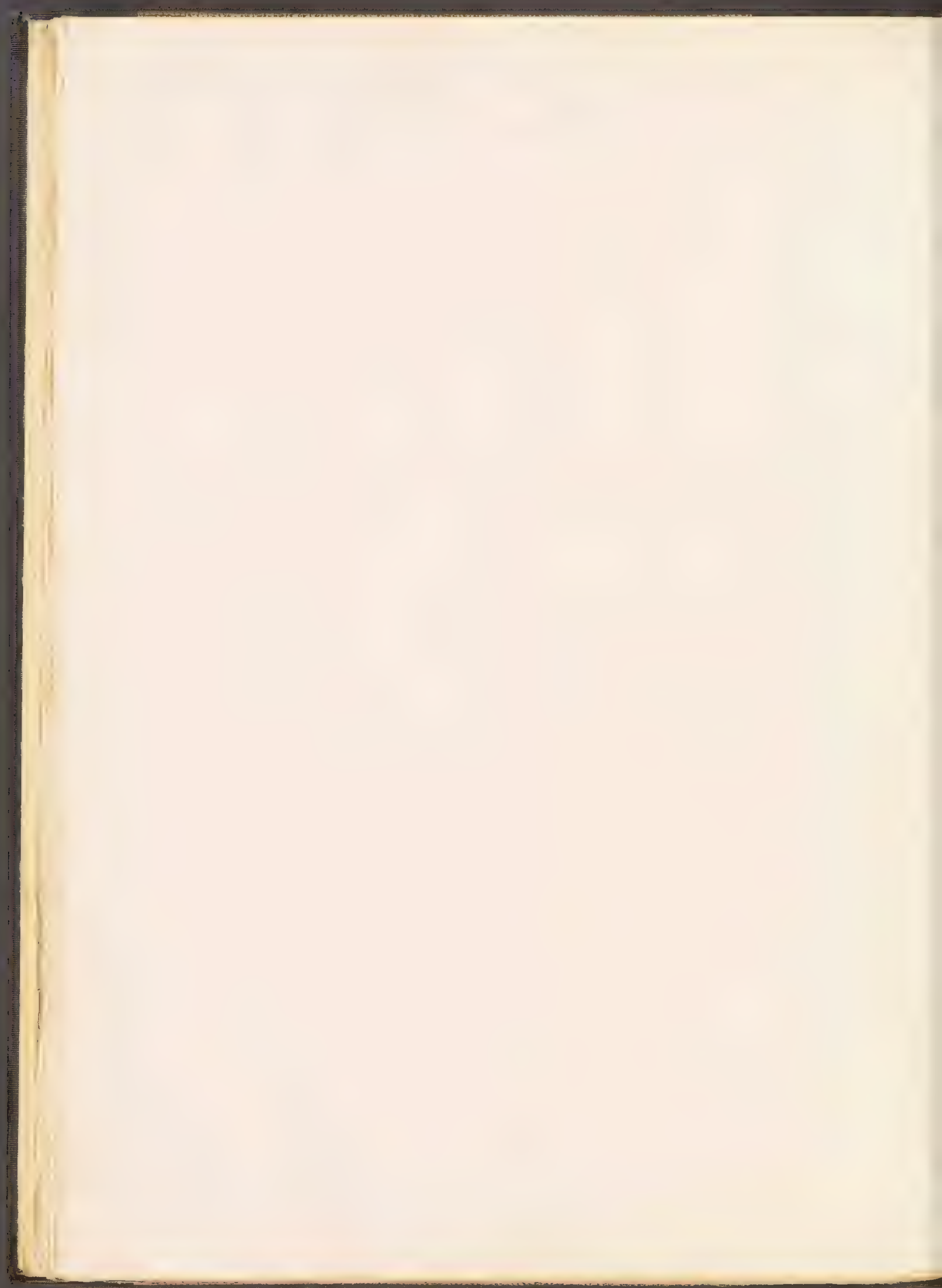
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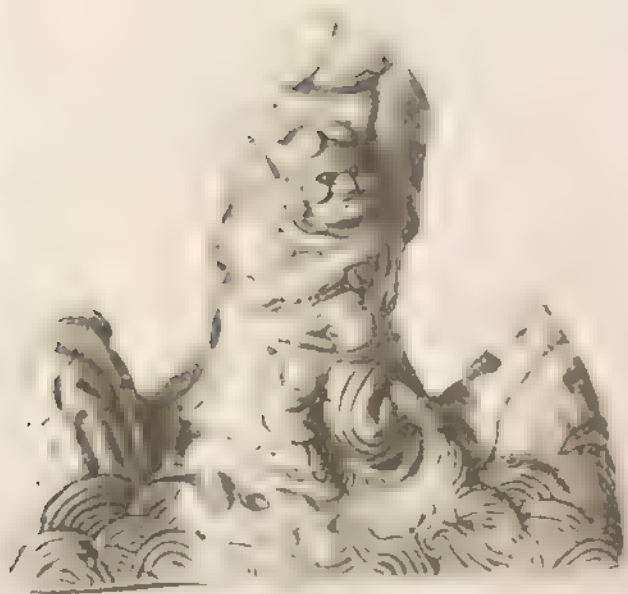












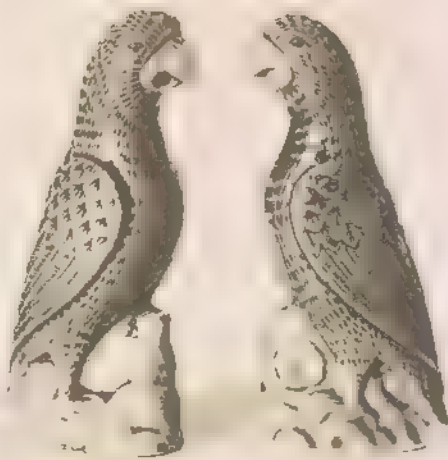
F. 12.



F. 13.



F. 14.



F. 15.



F. 16.



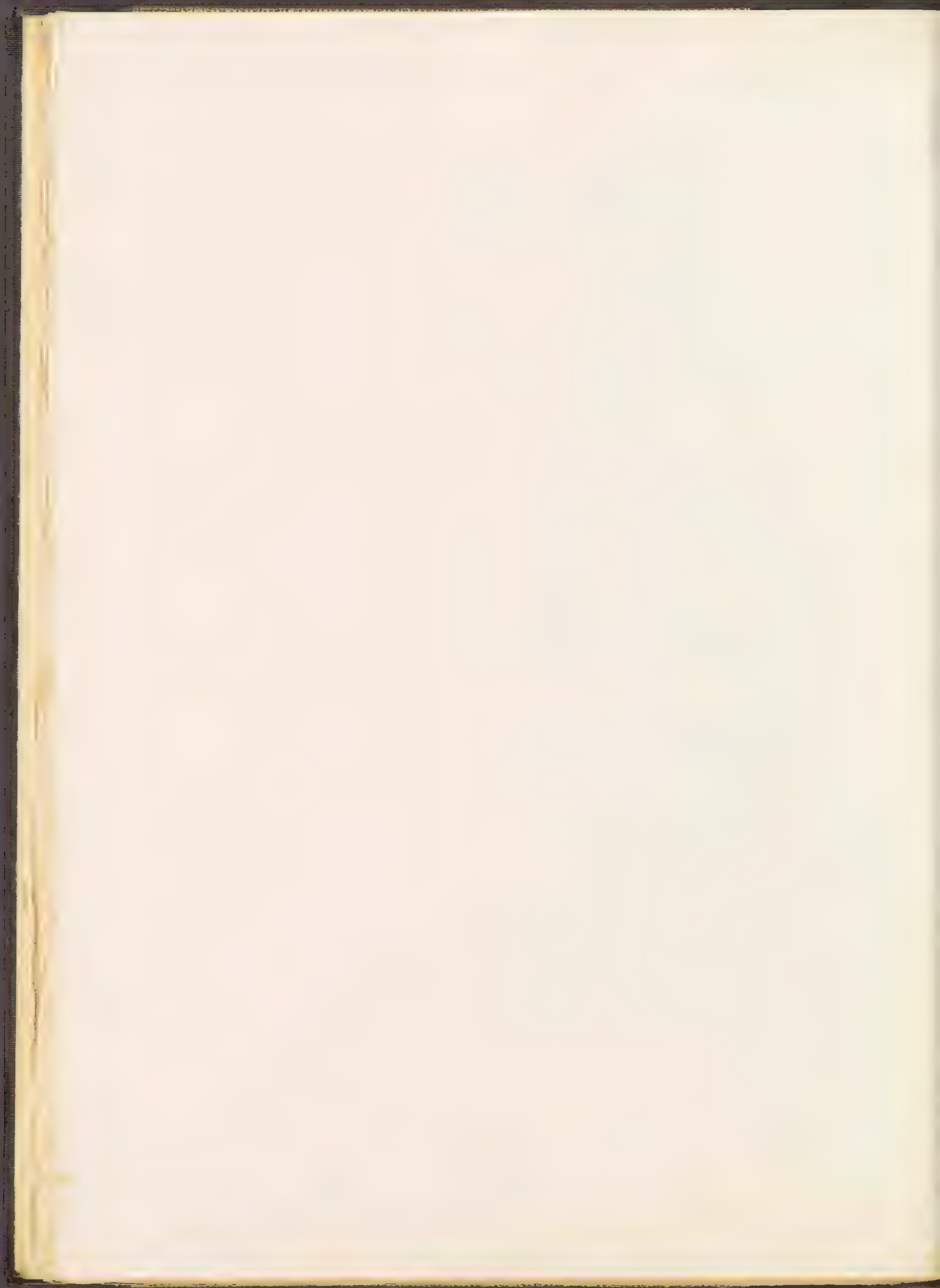
F. 17.



F. 18.



F. 19.



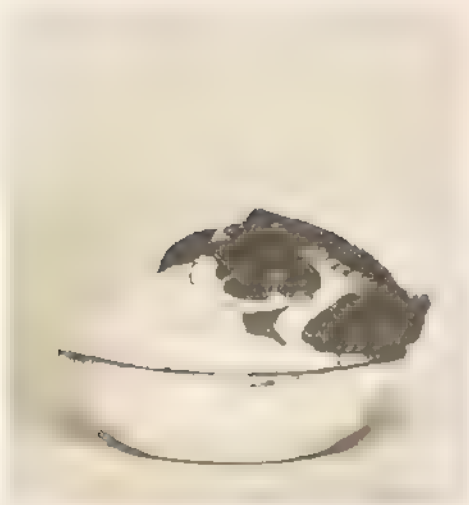


Fig. 1

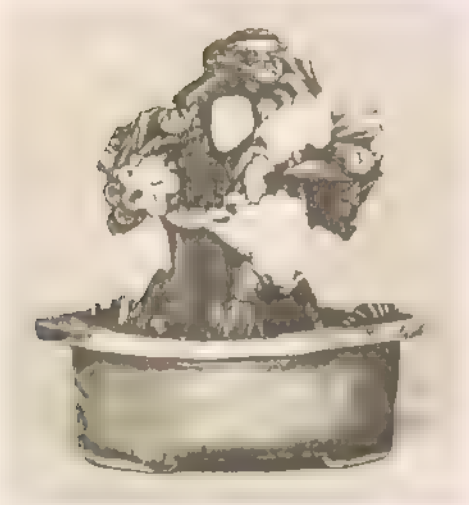


Fig. 2

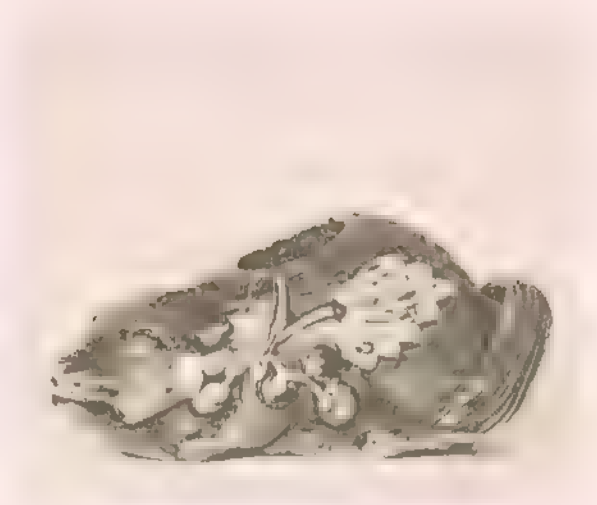


Fig. 3



Fig. 4



Fig. 5



Fig. 6



Fig. 7



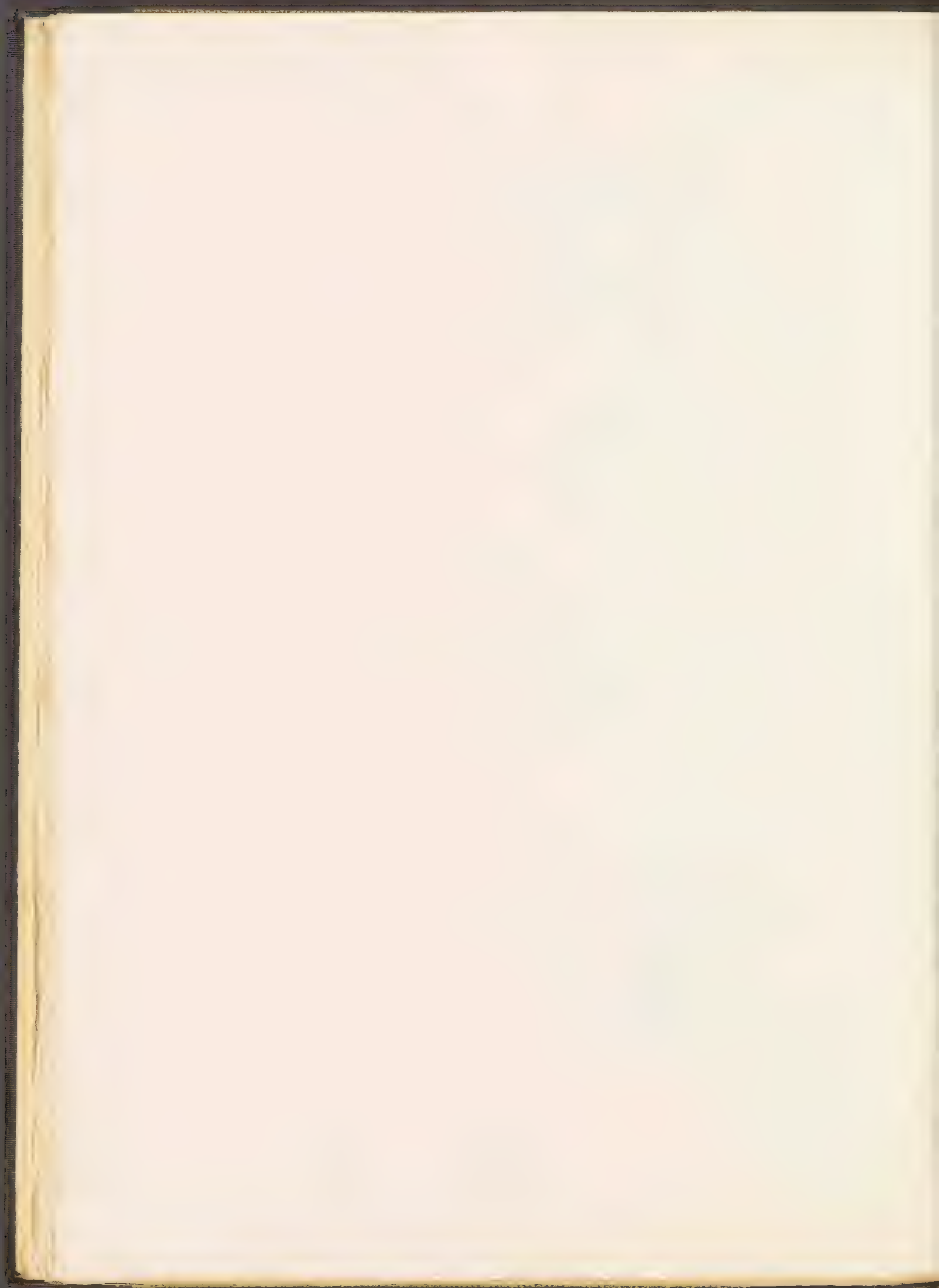
Fig. 8



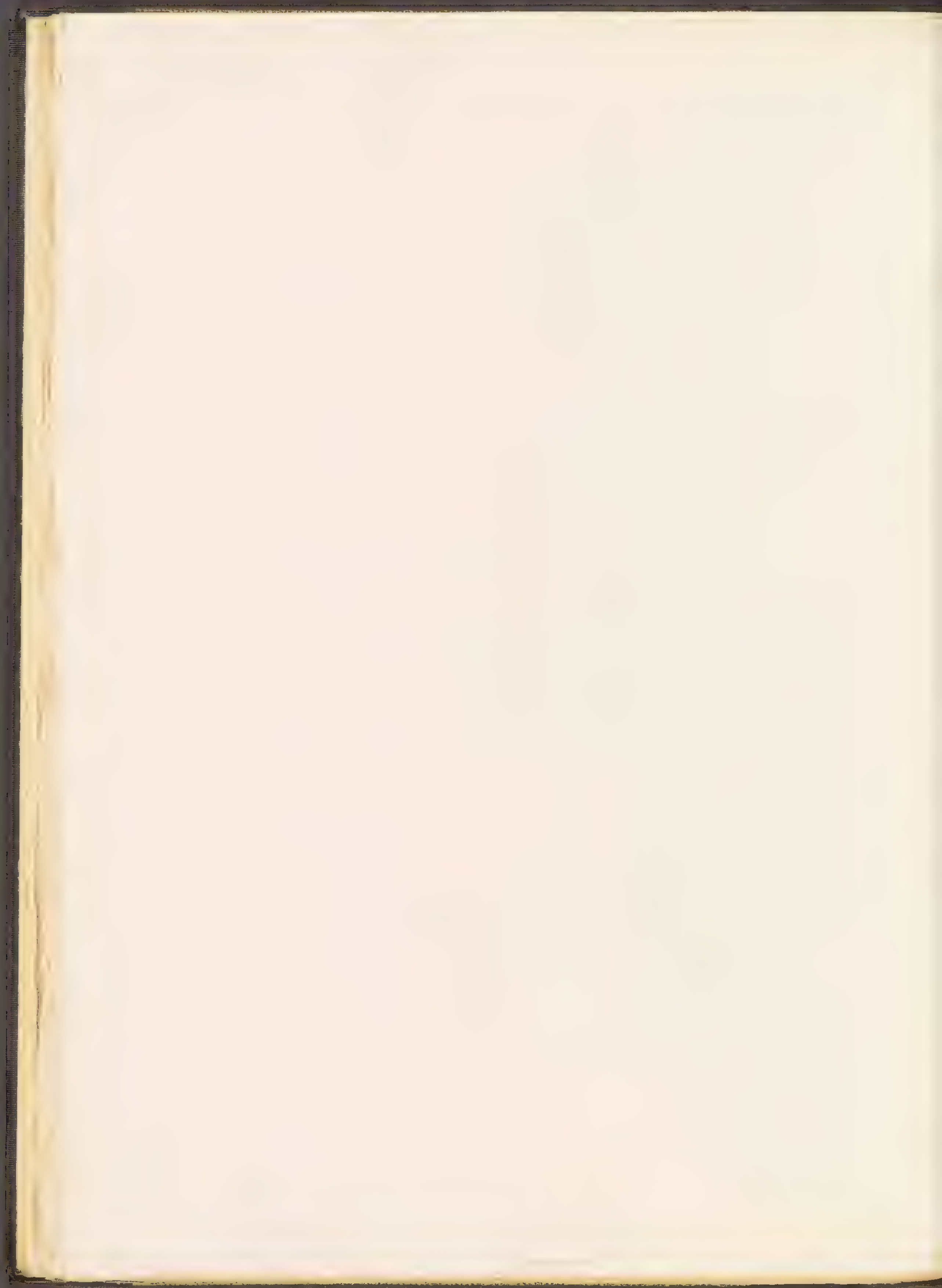
Fig. 9



Fig. 10

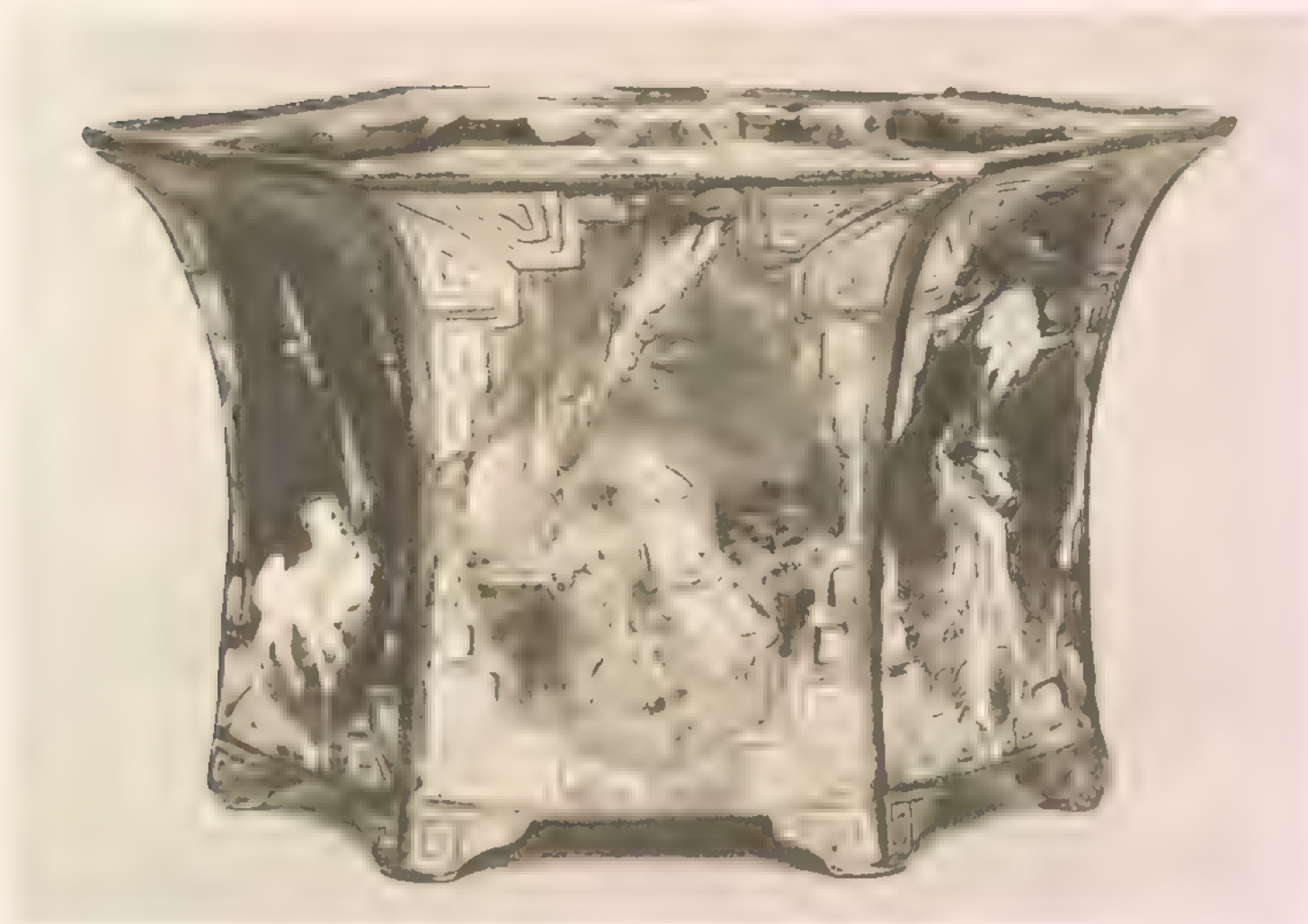


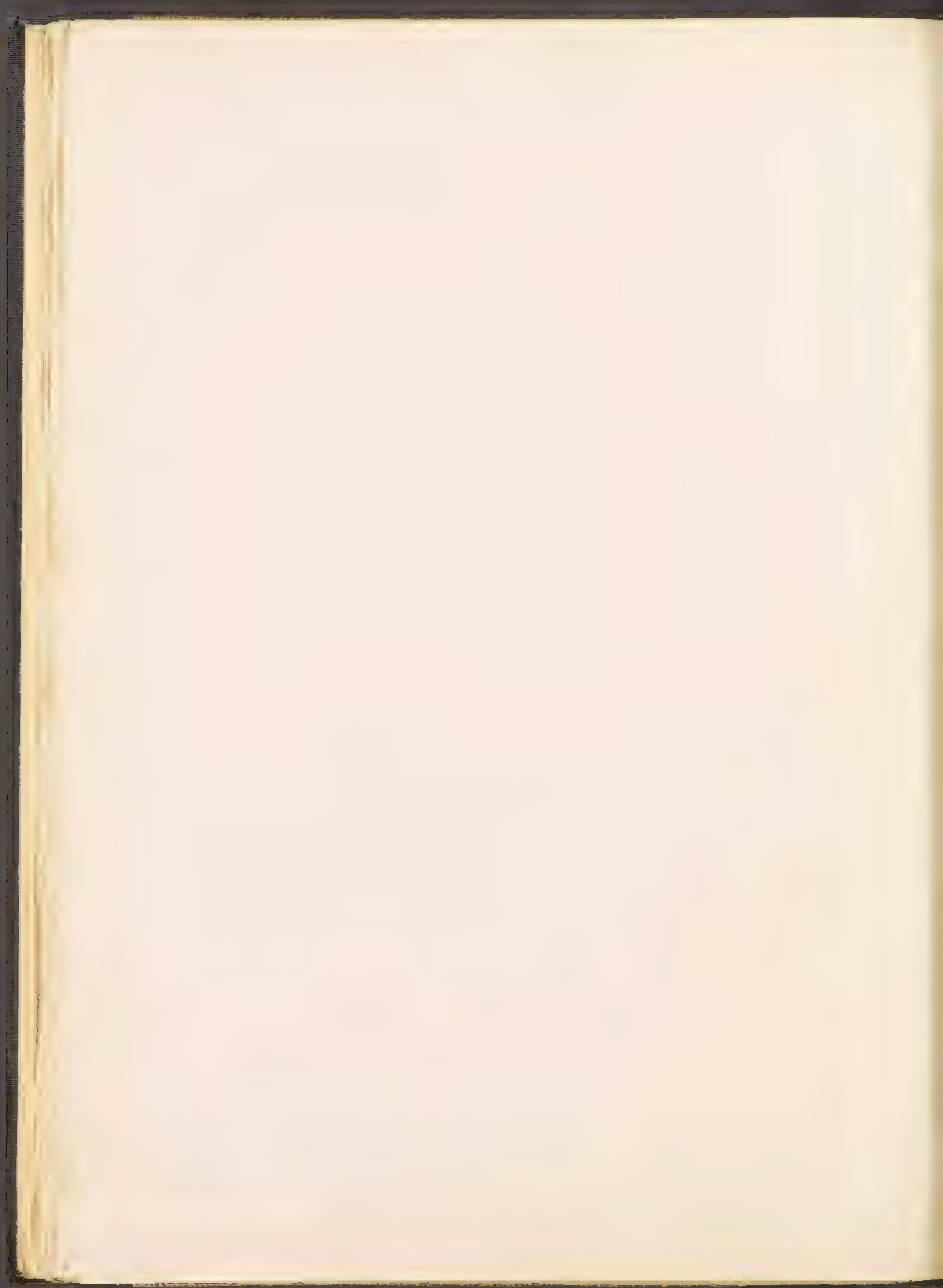














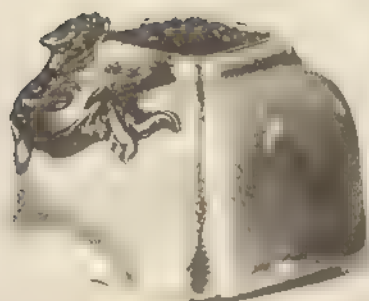
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F. 272



F. 273



F. 274



F. 275



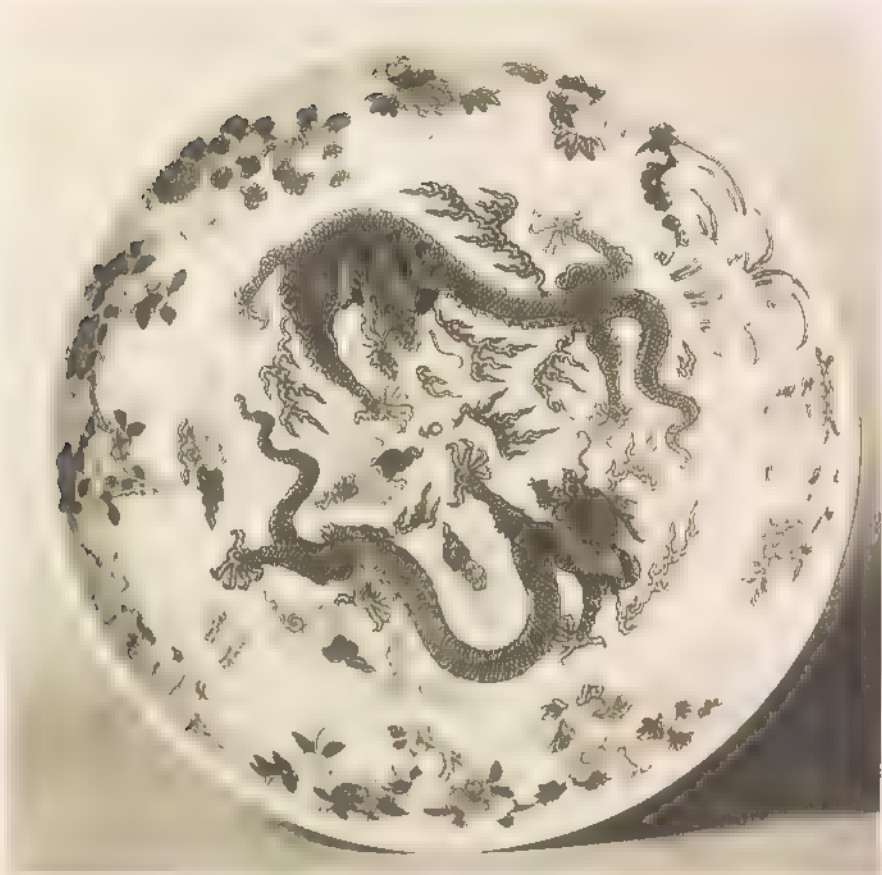
F. 276



F. 277



F. 278



F. 279



F. 280





F. 217



F. 218



F. 219



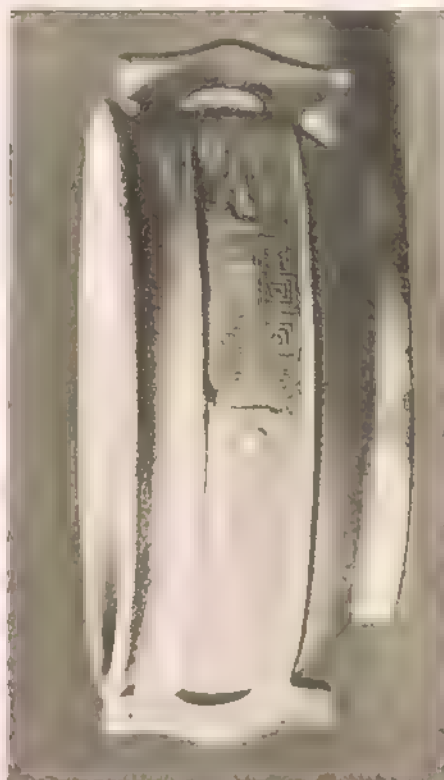
F. 228



F. 215



F. 216



F. 220





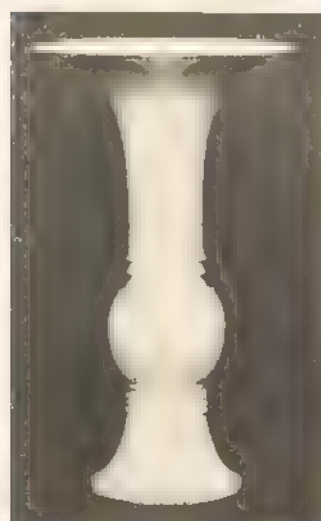
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1.5



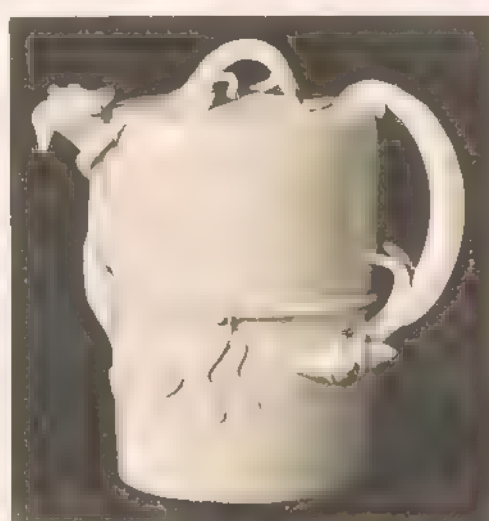
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1.1



1



1.7



1.3



1.4



1.6





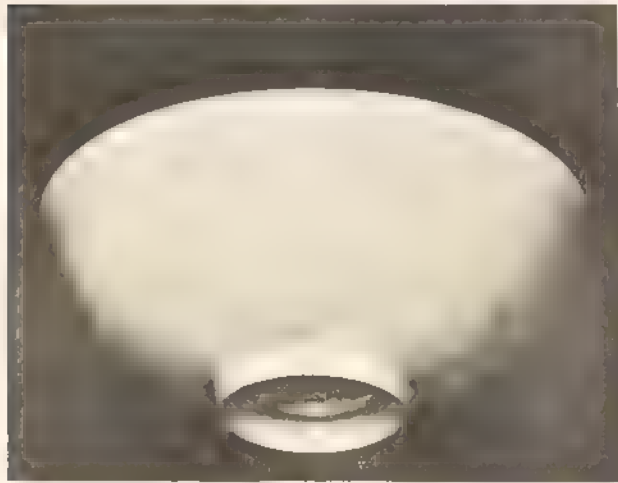
E 315



E 316



E 317



E 318



E 319



E 320



E 321



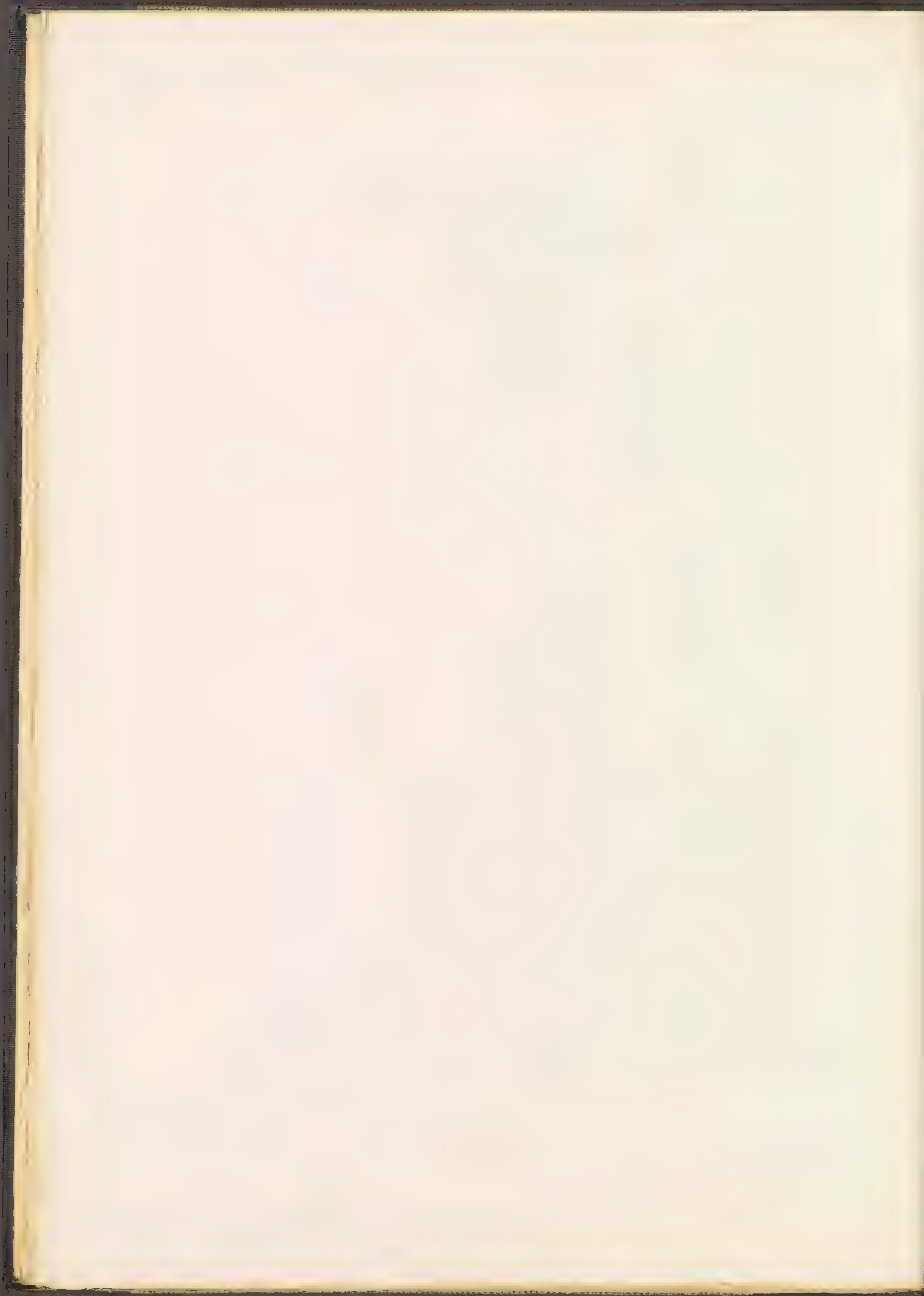
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E 323

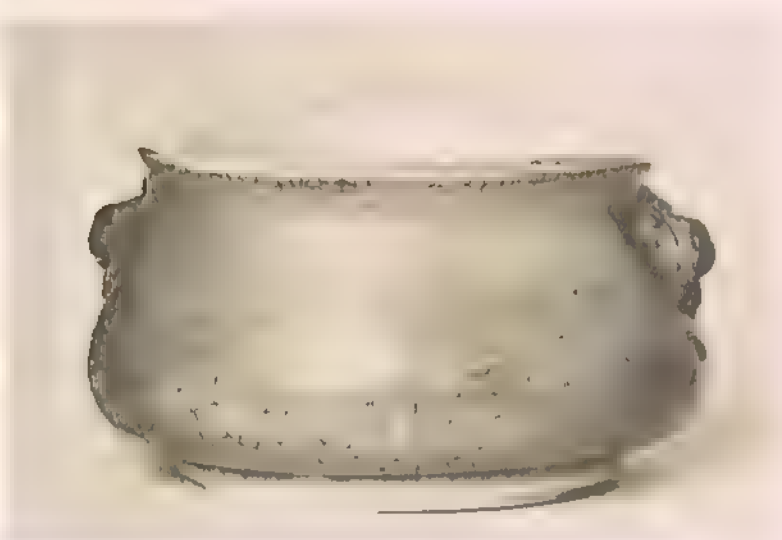


E 324





F. 21



F. 22



F. 23



F. 24



F. 25



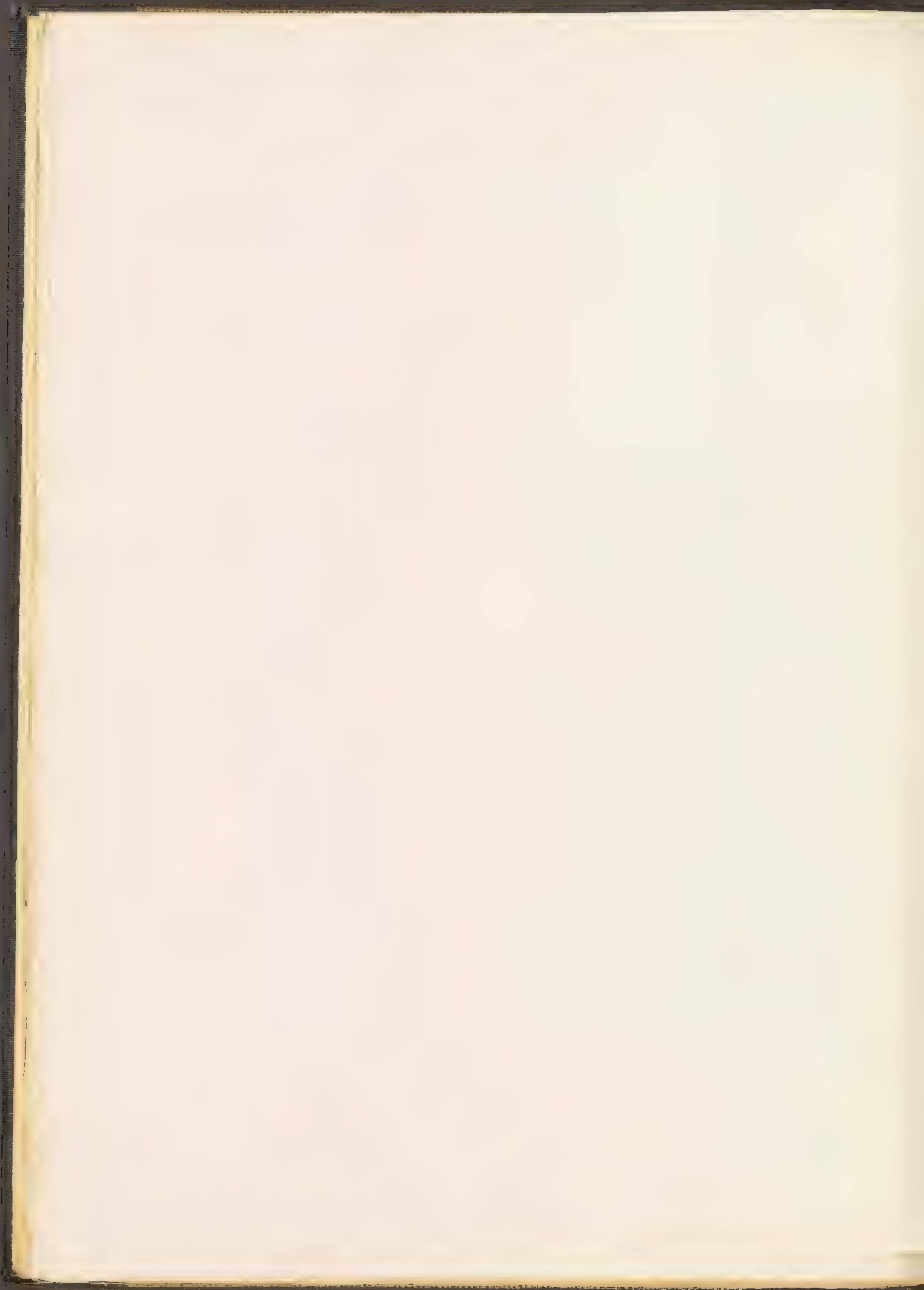
F. 26



F. 27



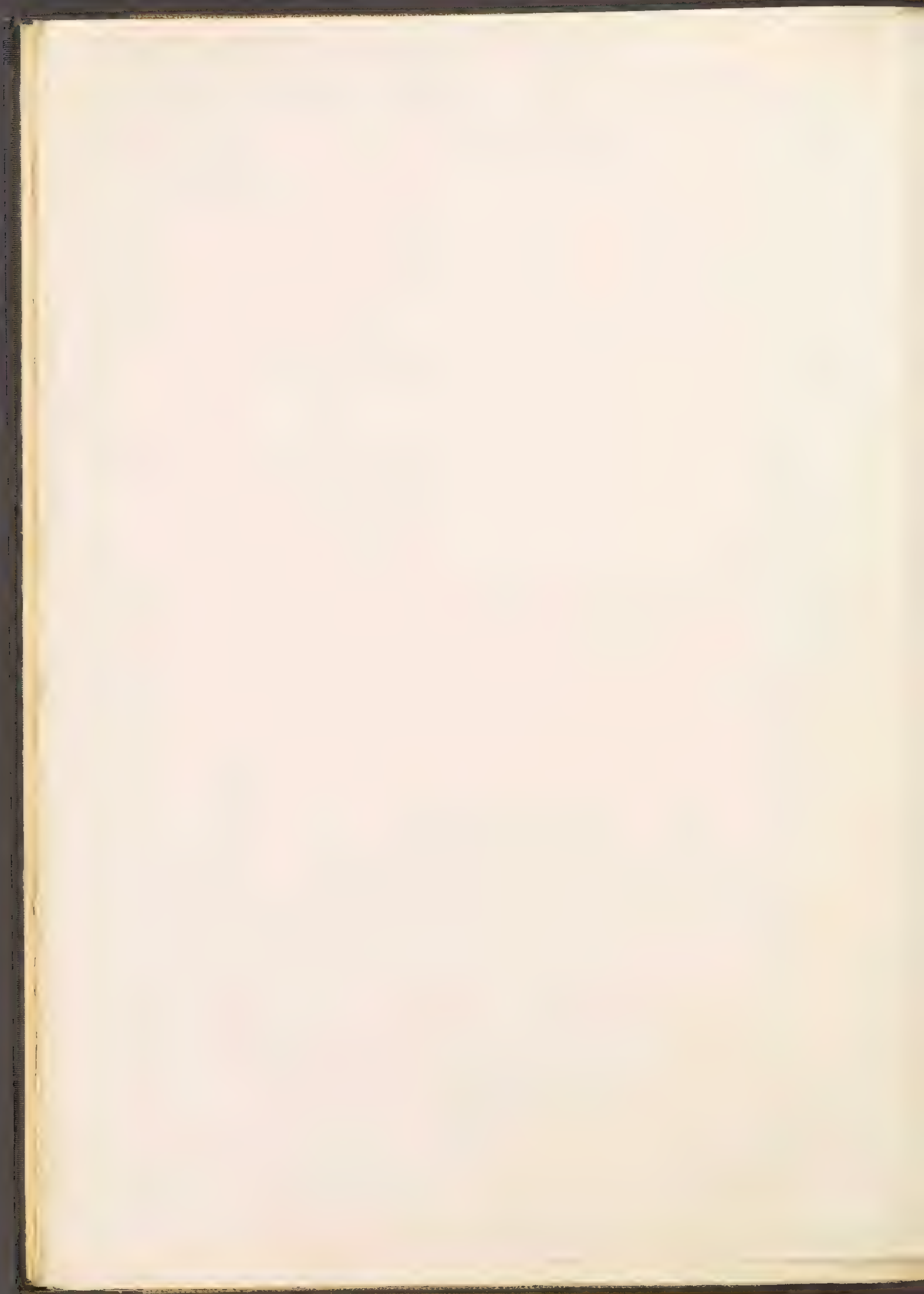








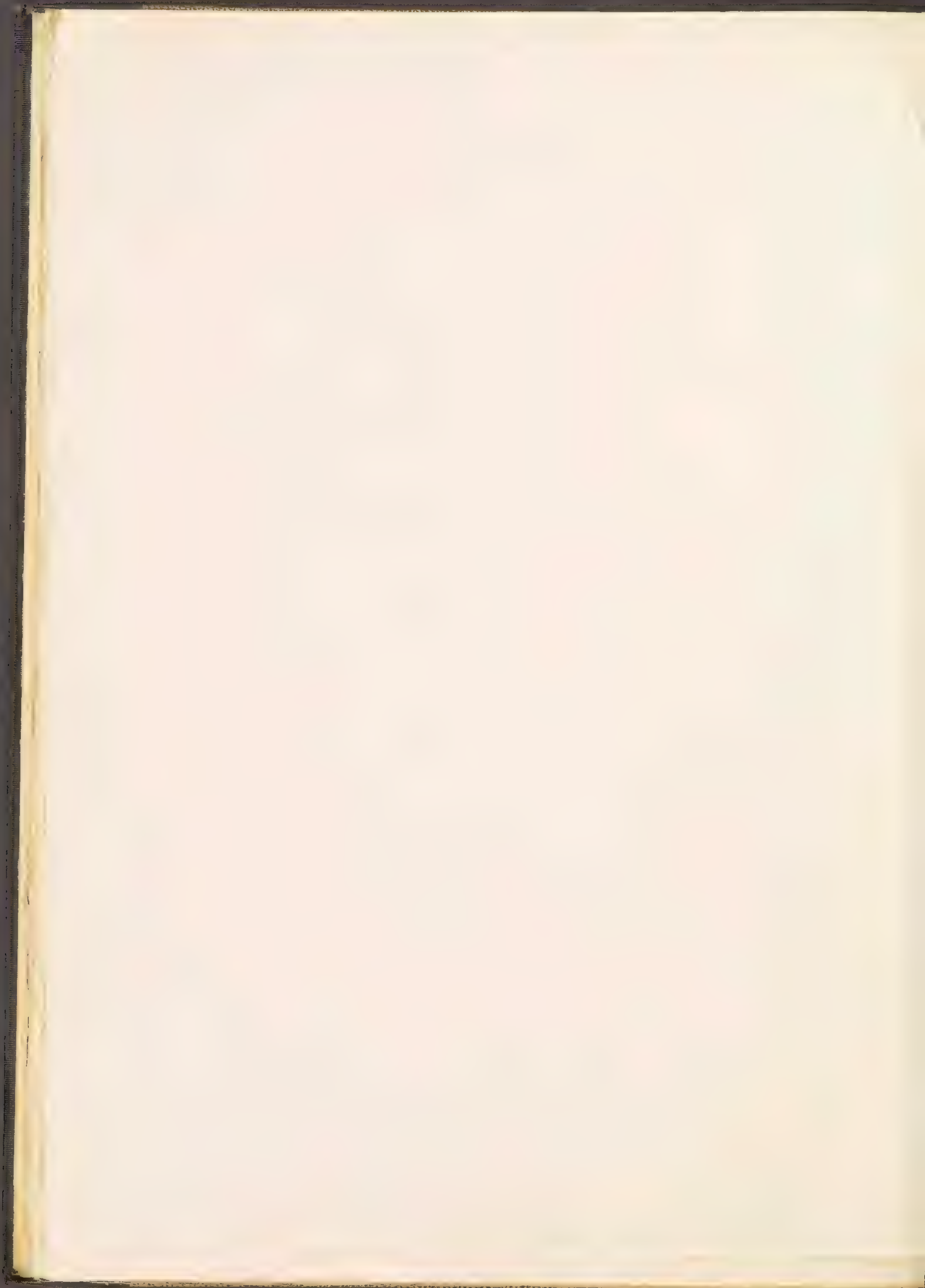














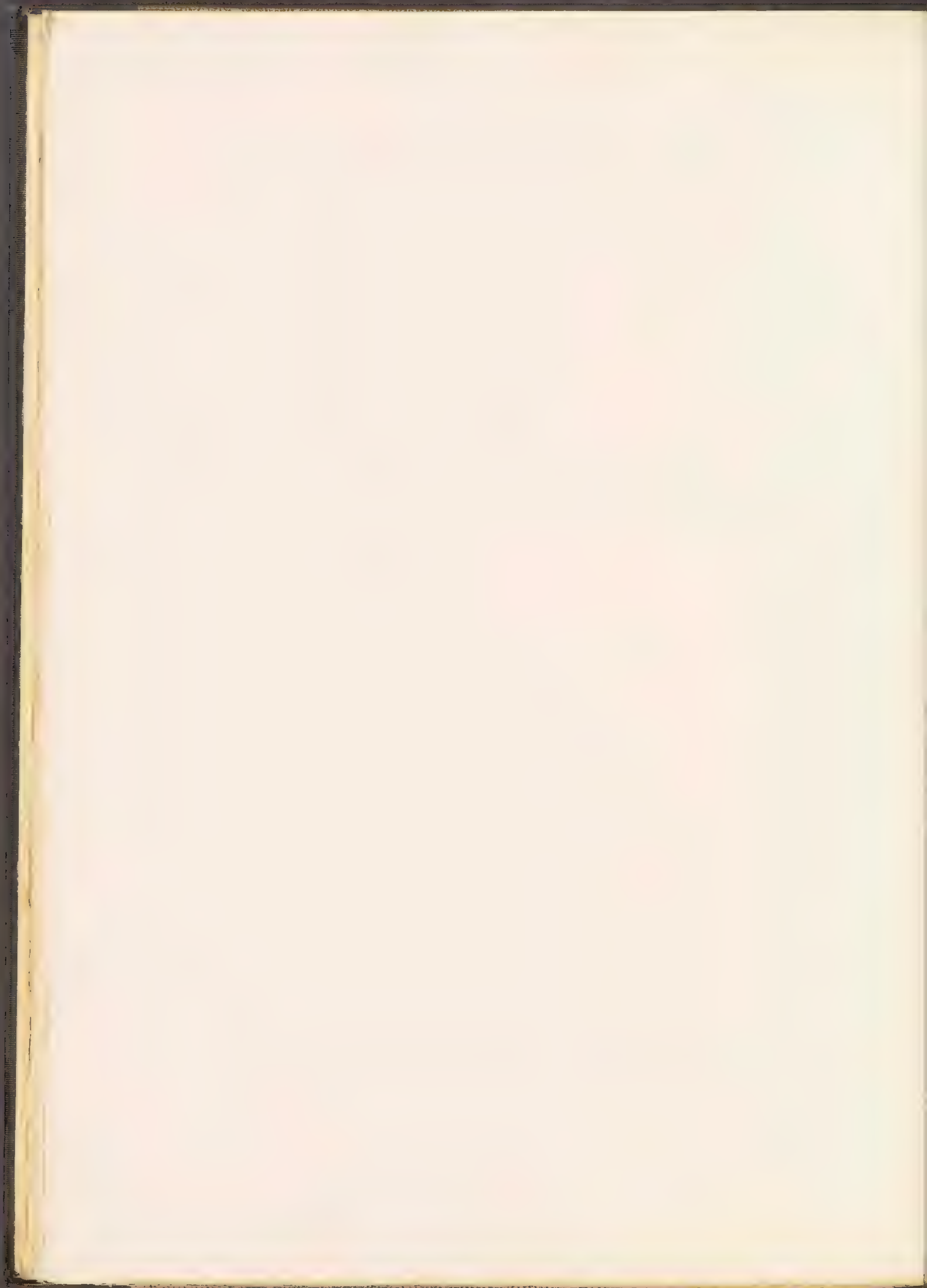




Fig. 1



Fig. 2



Fig. 3



Fig. 4



Fig. 5



Fig. 6



Fig. 7

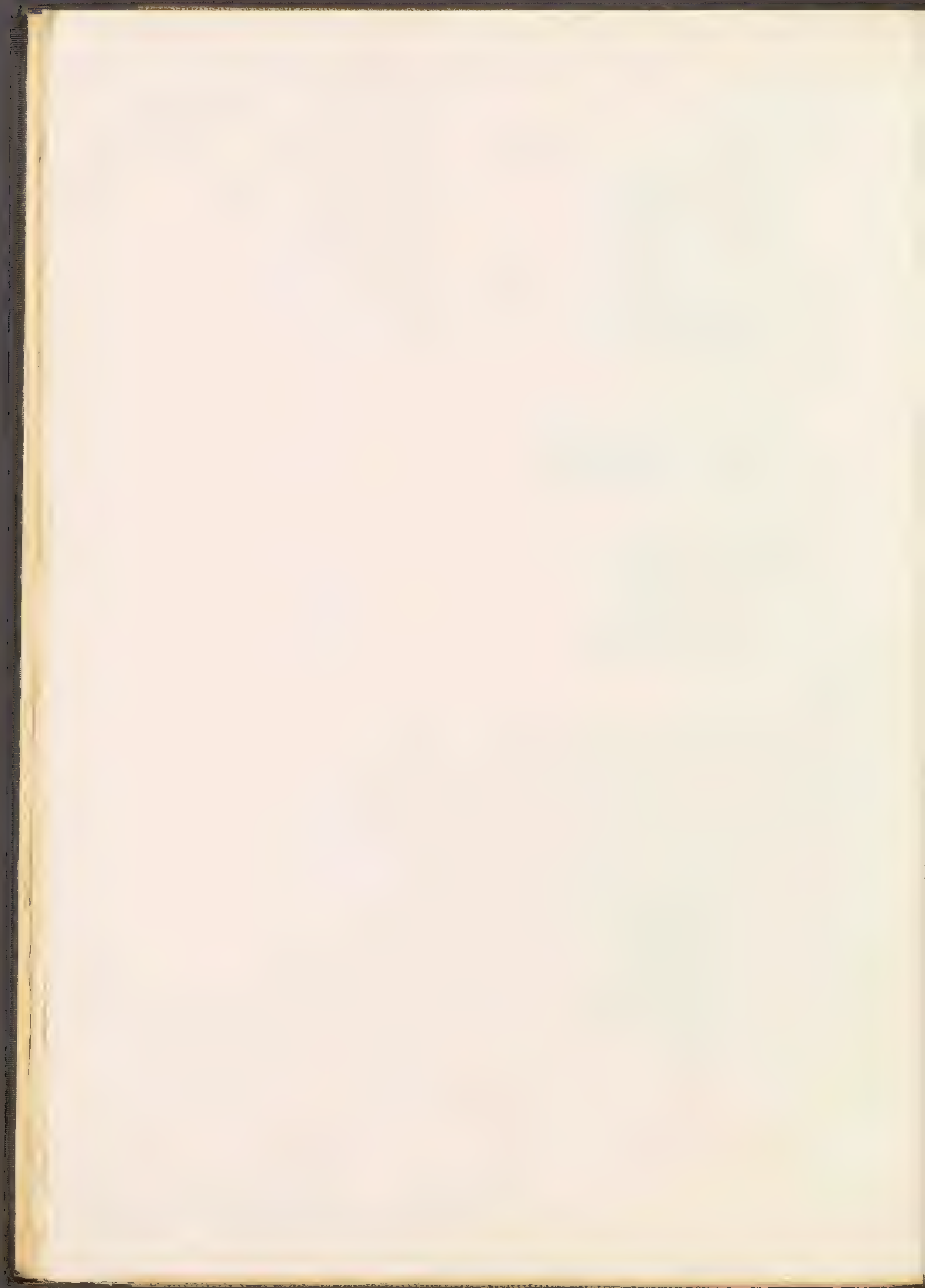




Fig. 1



Fig. 2



Fig. 3

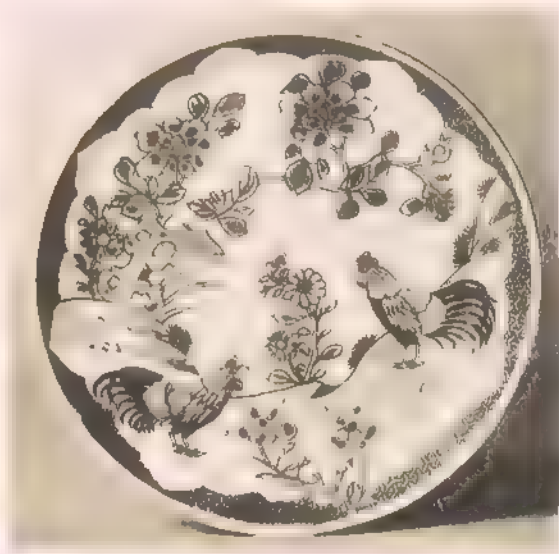


Fig. 4

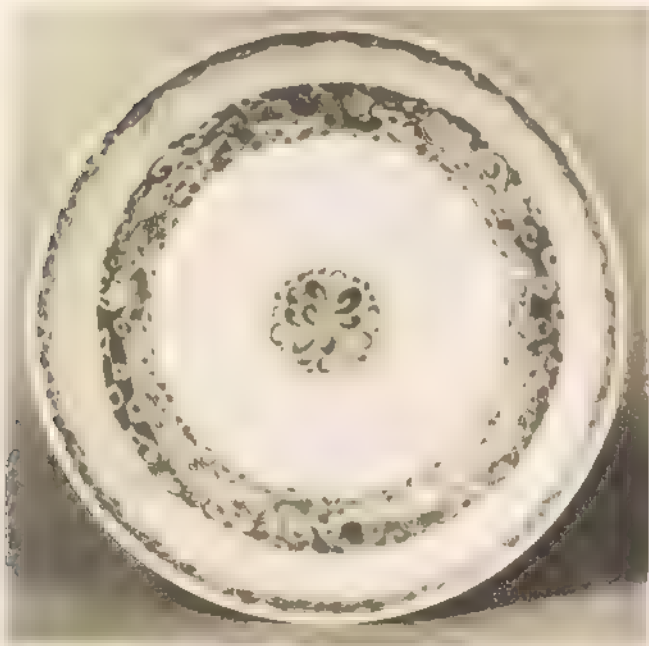


Fig. 5



Fig. 6



Fig. 7



Fig. 8



Fig. 9





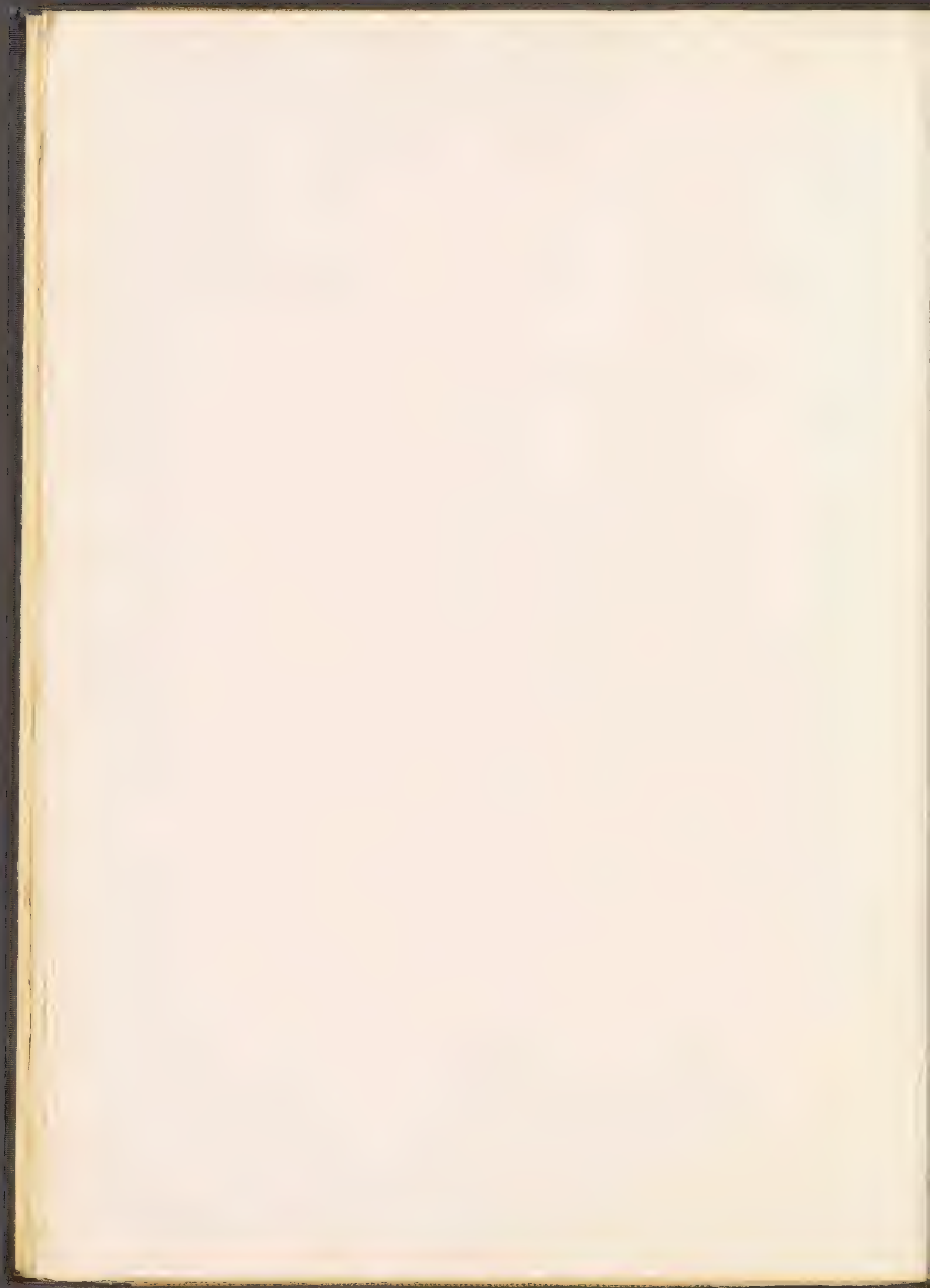




E 200













E. 207



E. 211



E. 212



E. 252



E. 313



E. 319



E. 314



E. 315

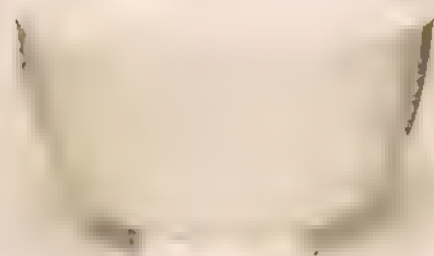


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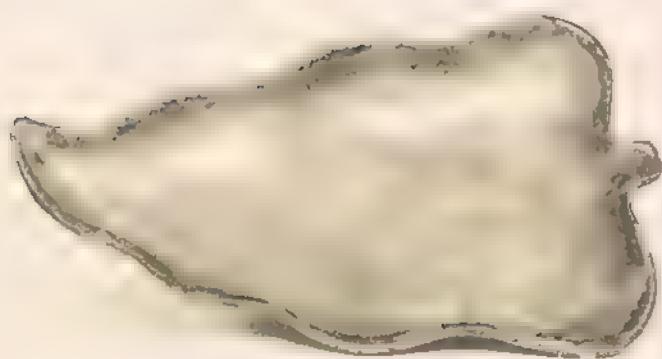




E 229



E 230



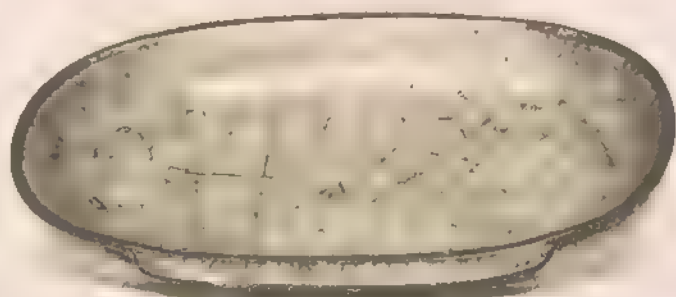
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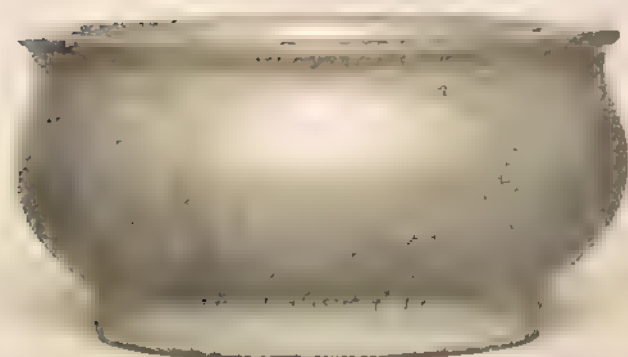
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E 233



E 234



E 235



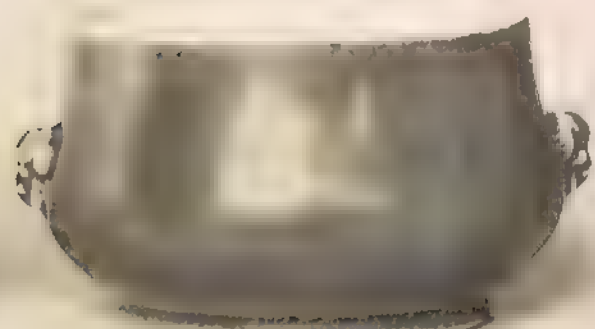
E 236



E 237



E 238



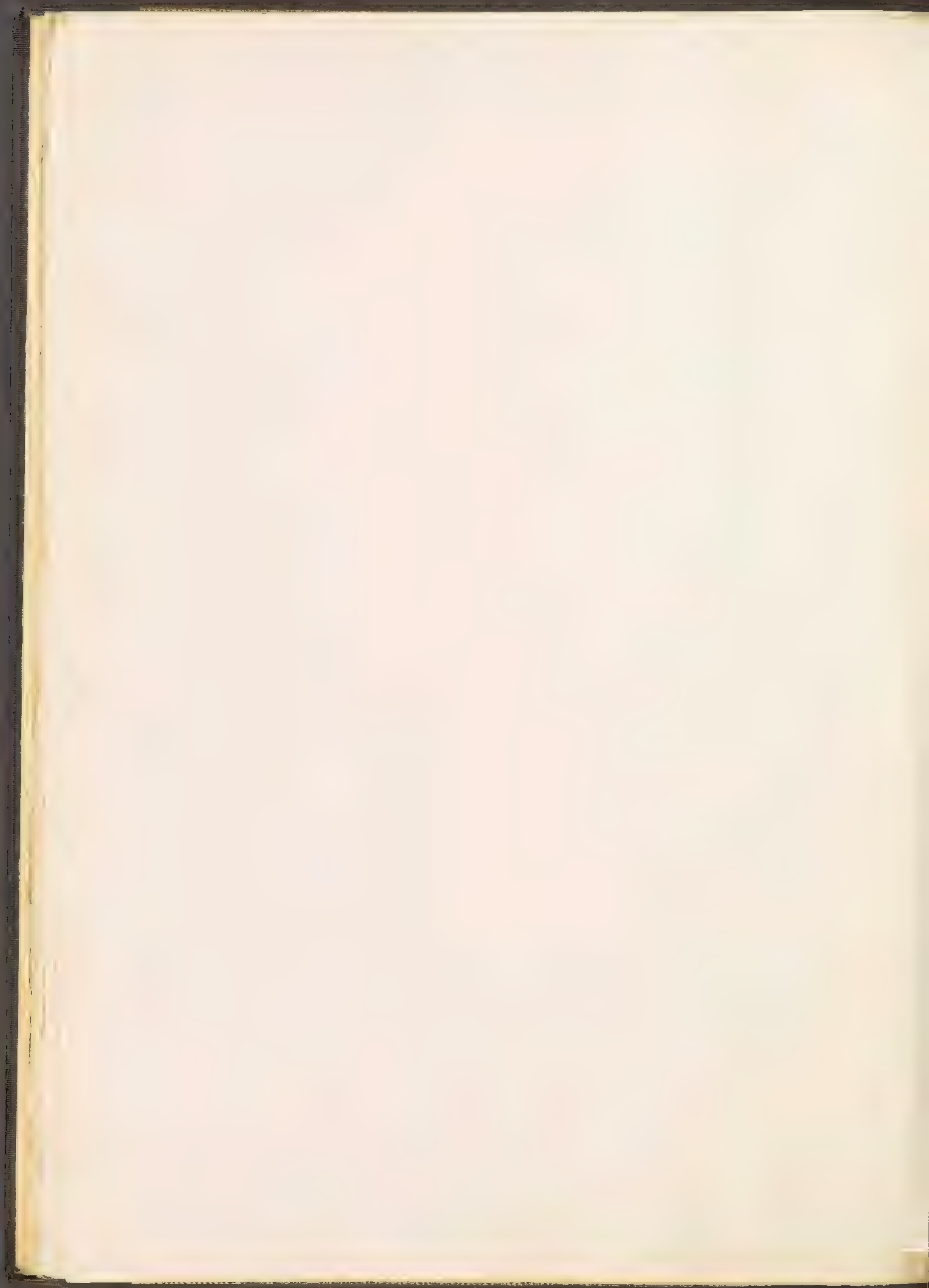
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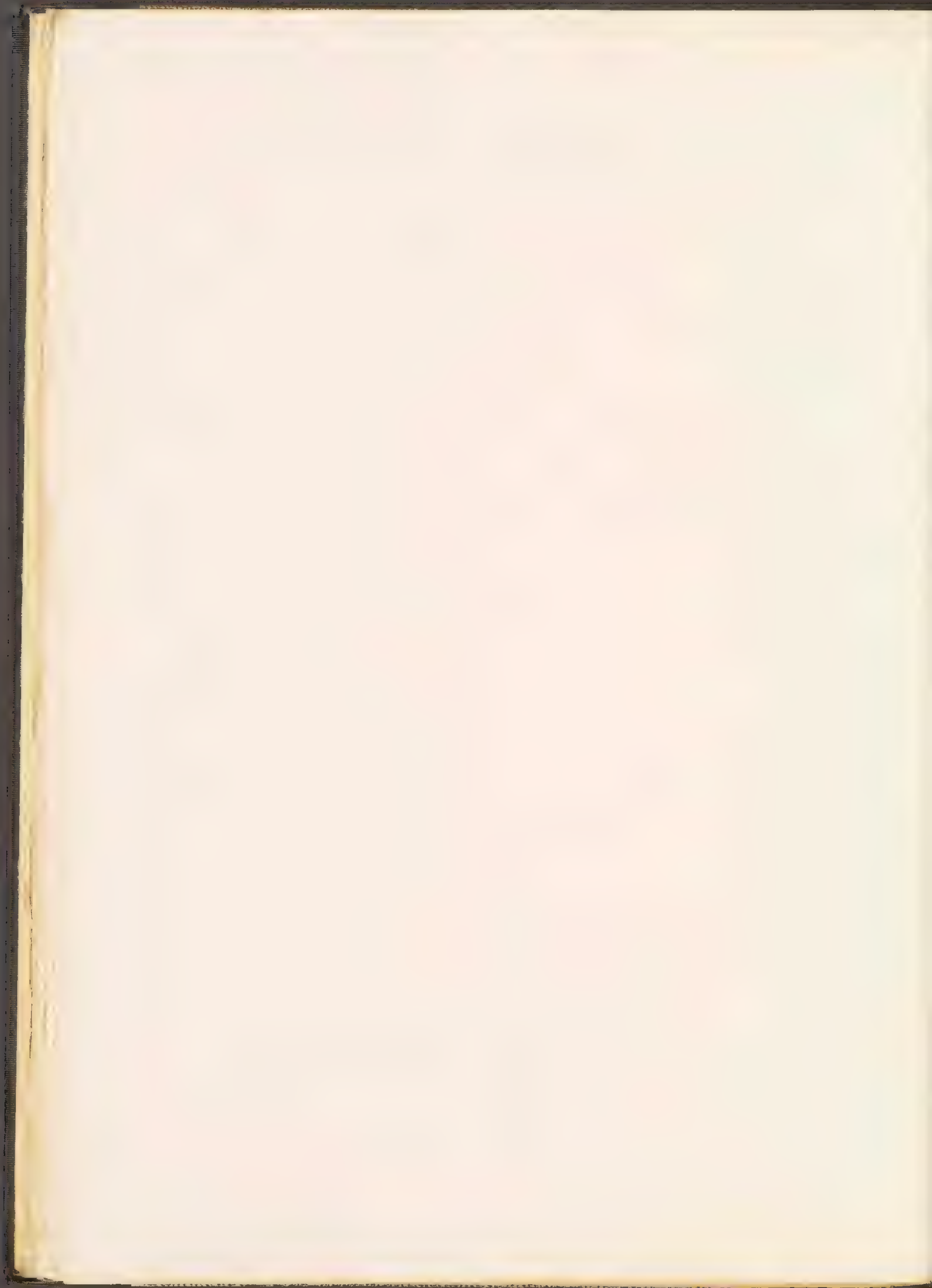
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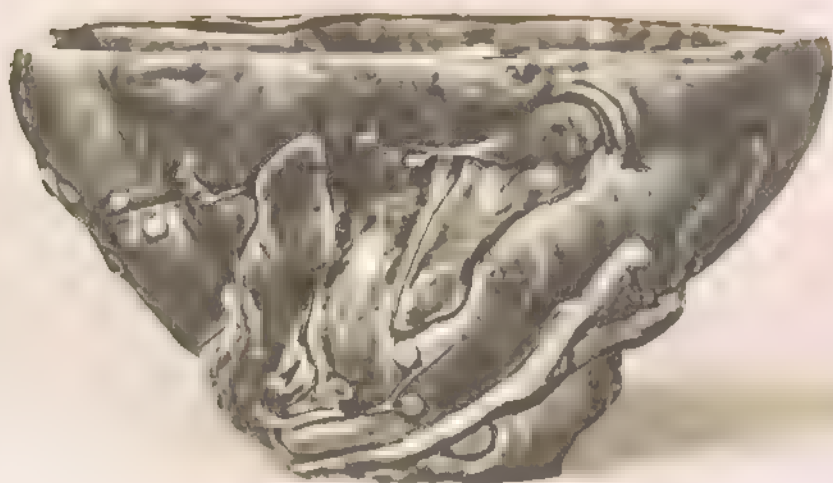




E. 355



E. 356



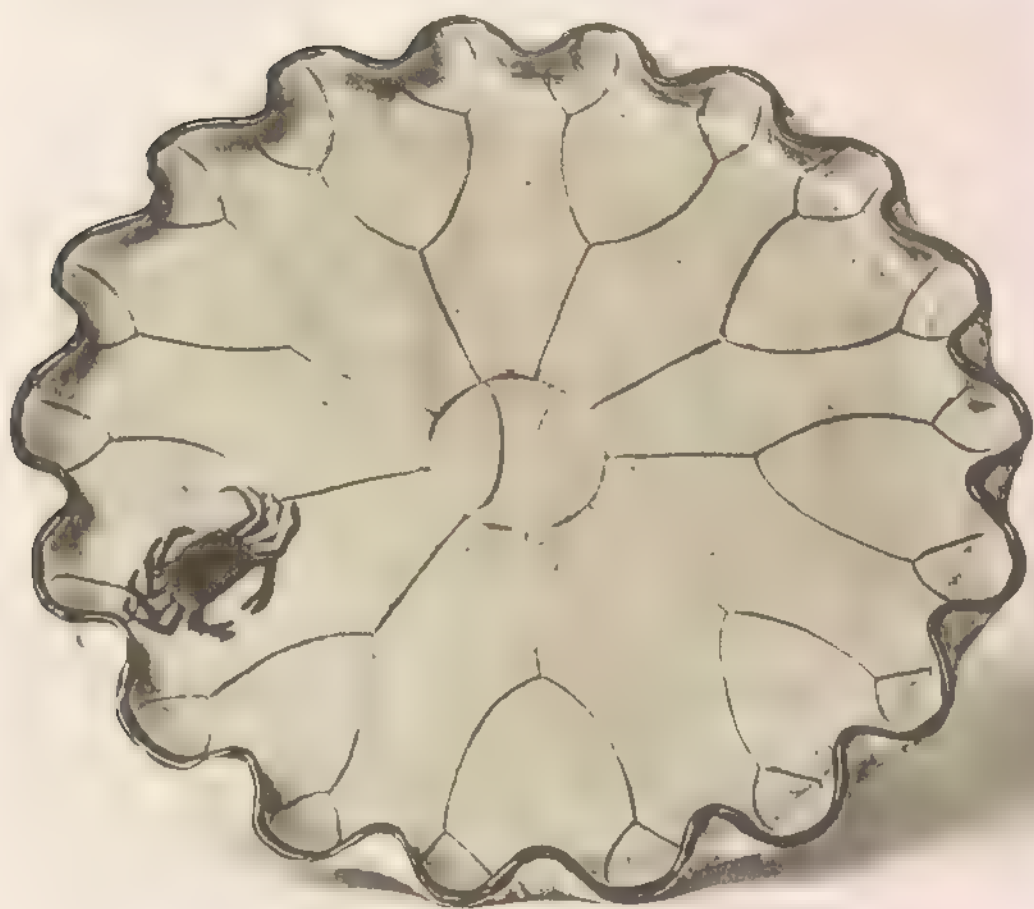
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E. 358



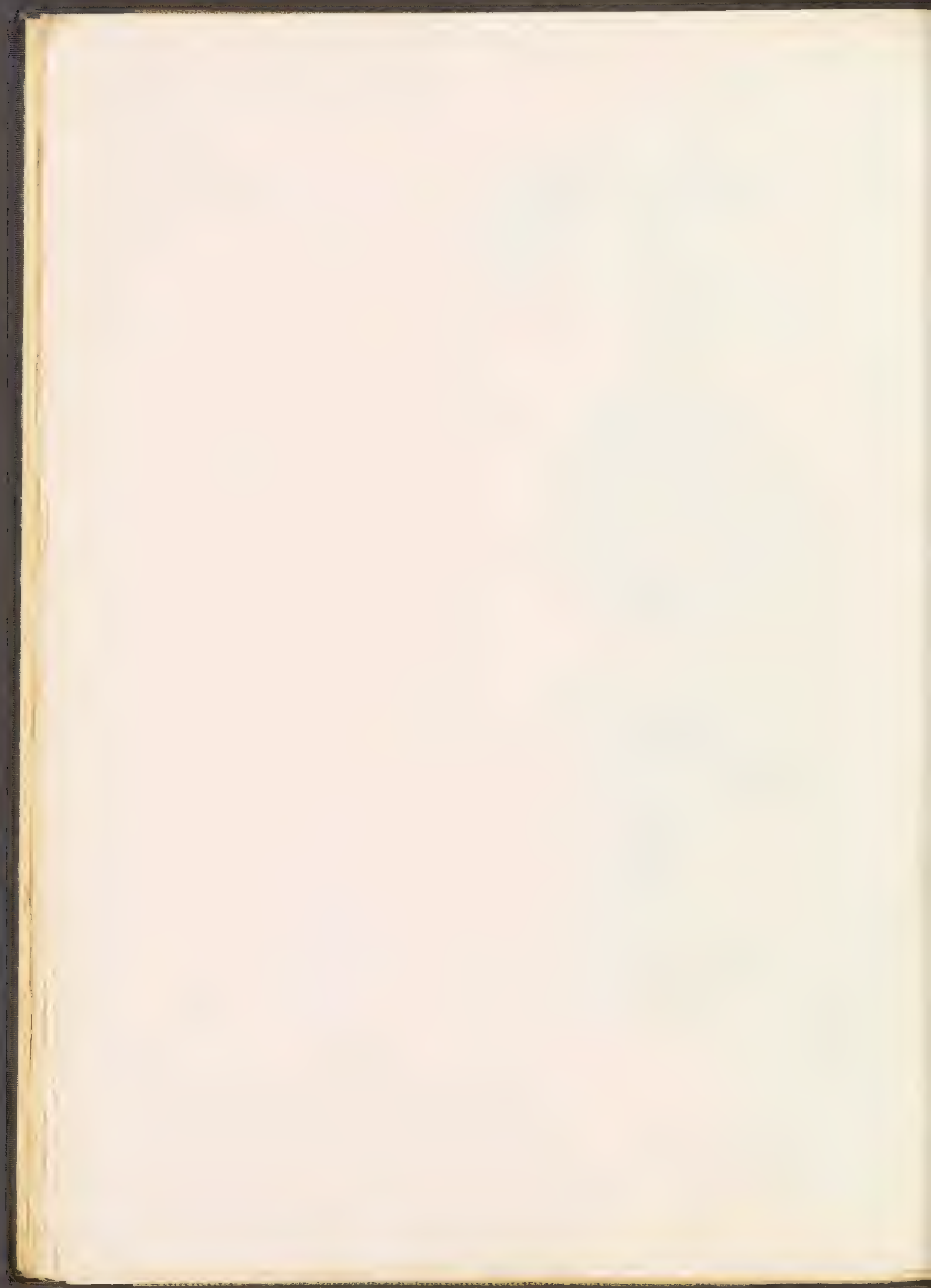
E. 359



E. 360



E. 361





F 55



F 56



F 57



F 58



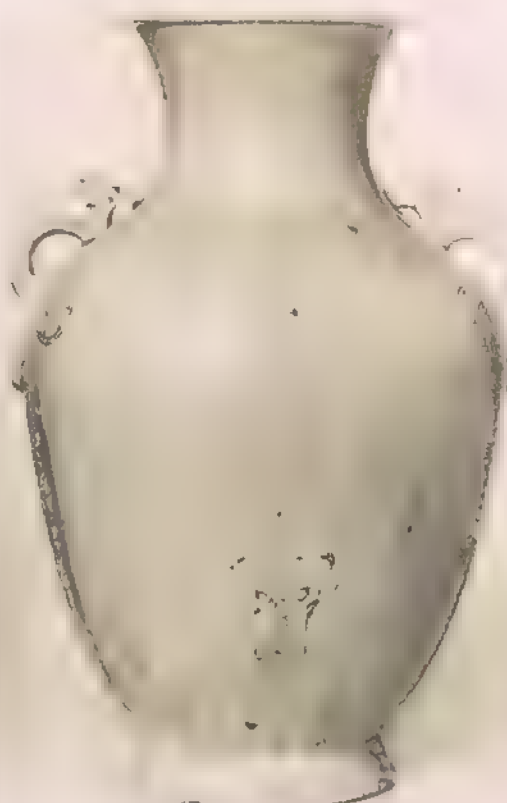
F 59



F 60

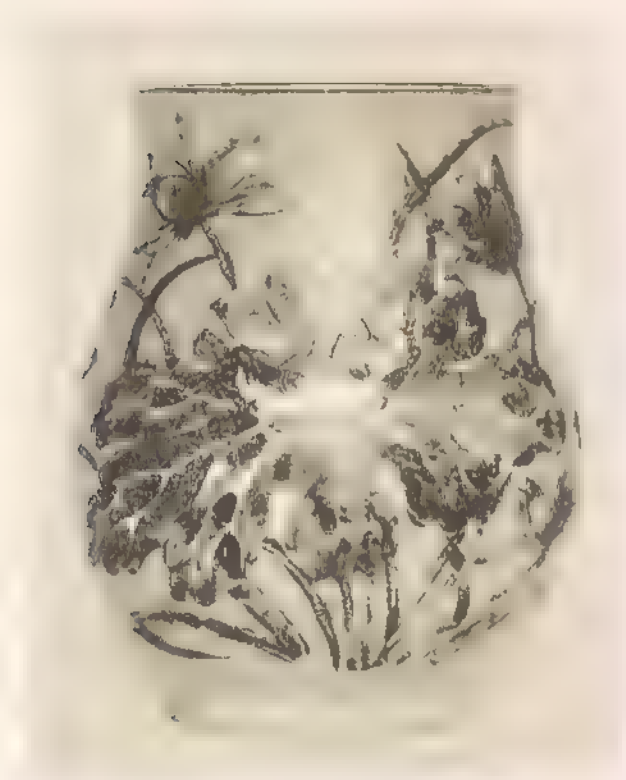


F 61



F 62





E 56



E 55



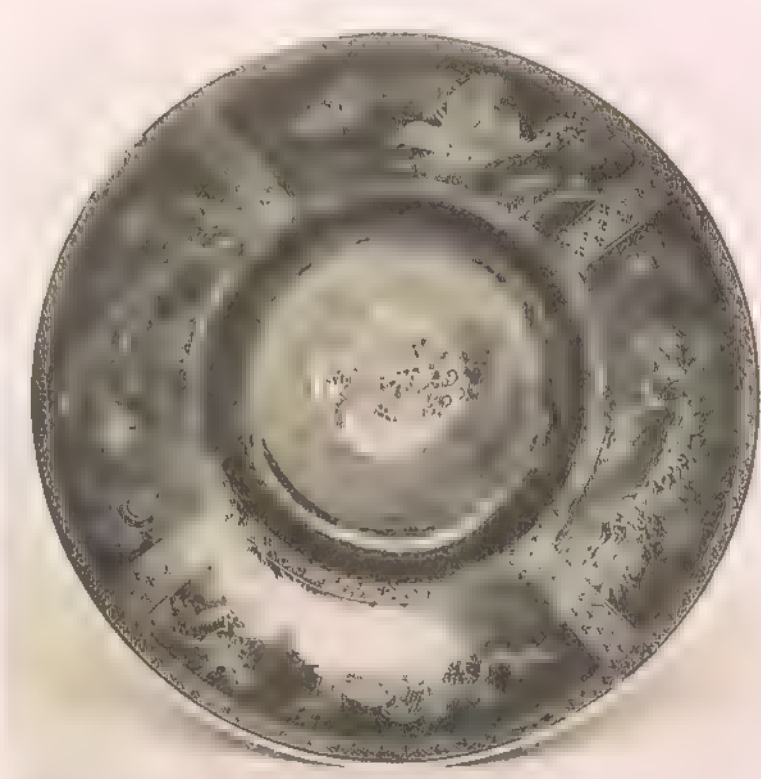
E 407



E 380



E 366



E 238





E 321



E 328



E 331



E 327



E 328



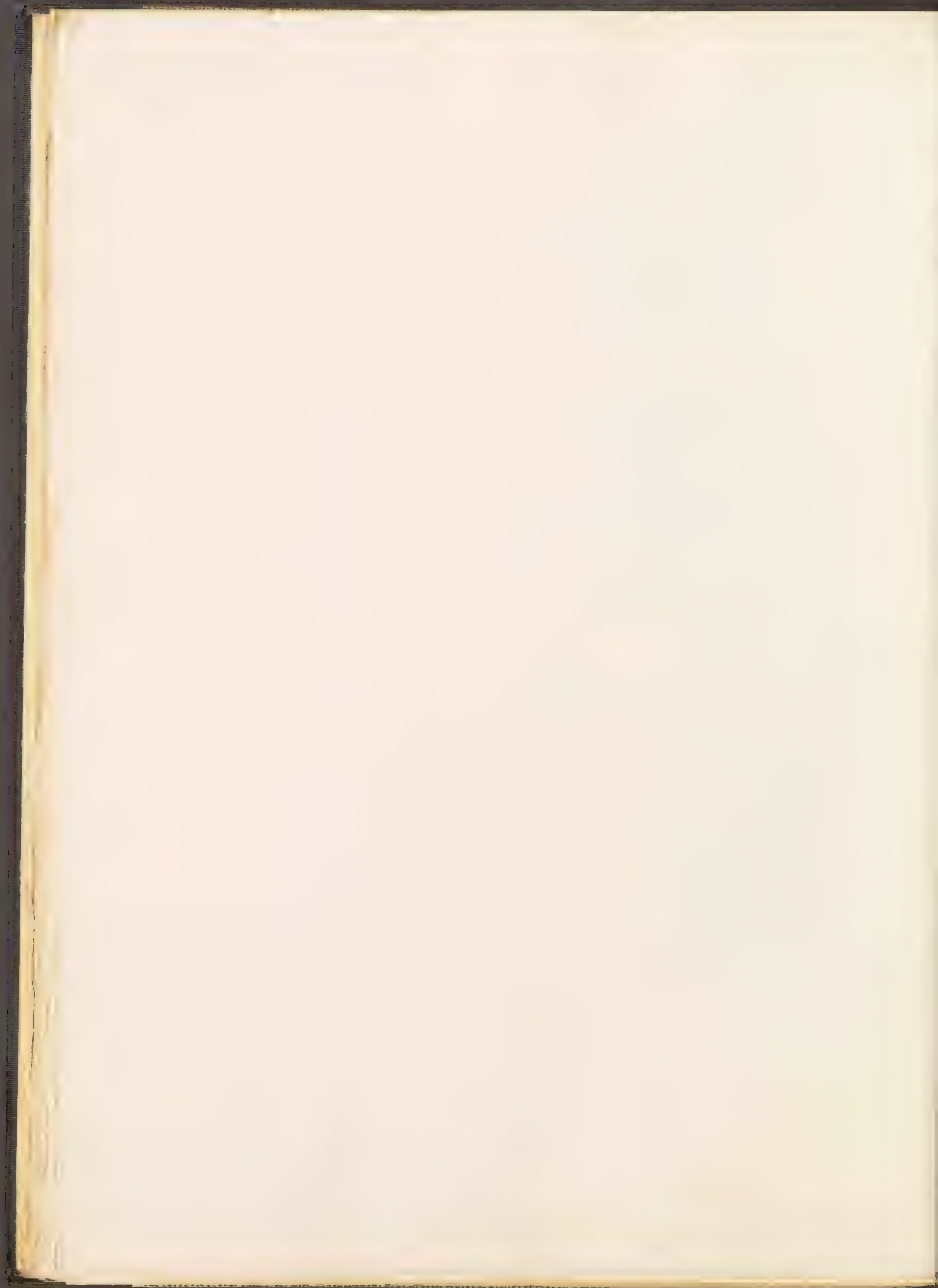
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E 342

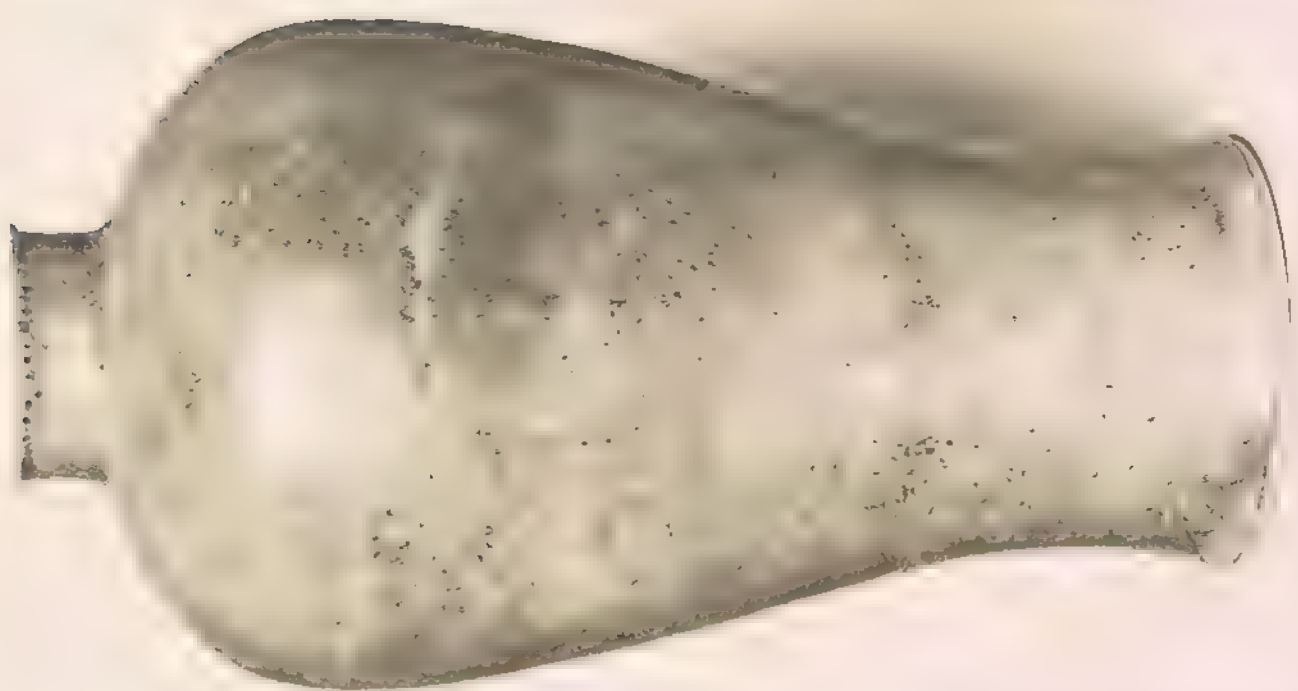


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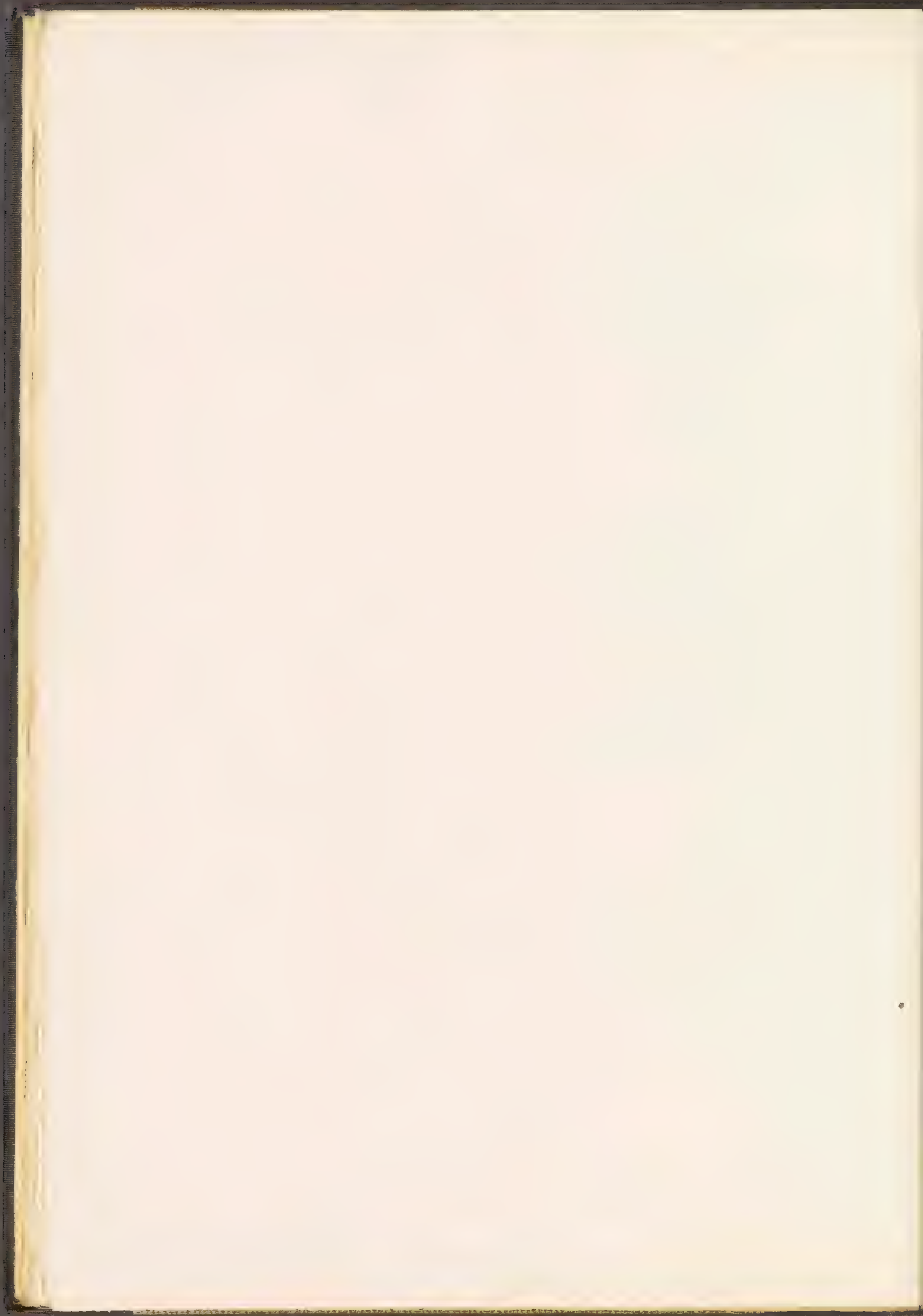
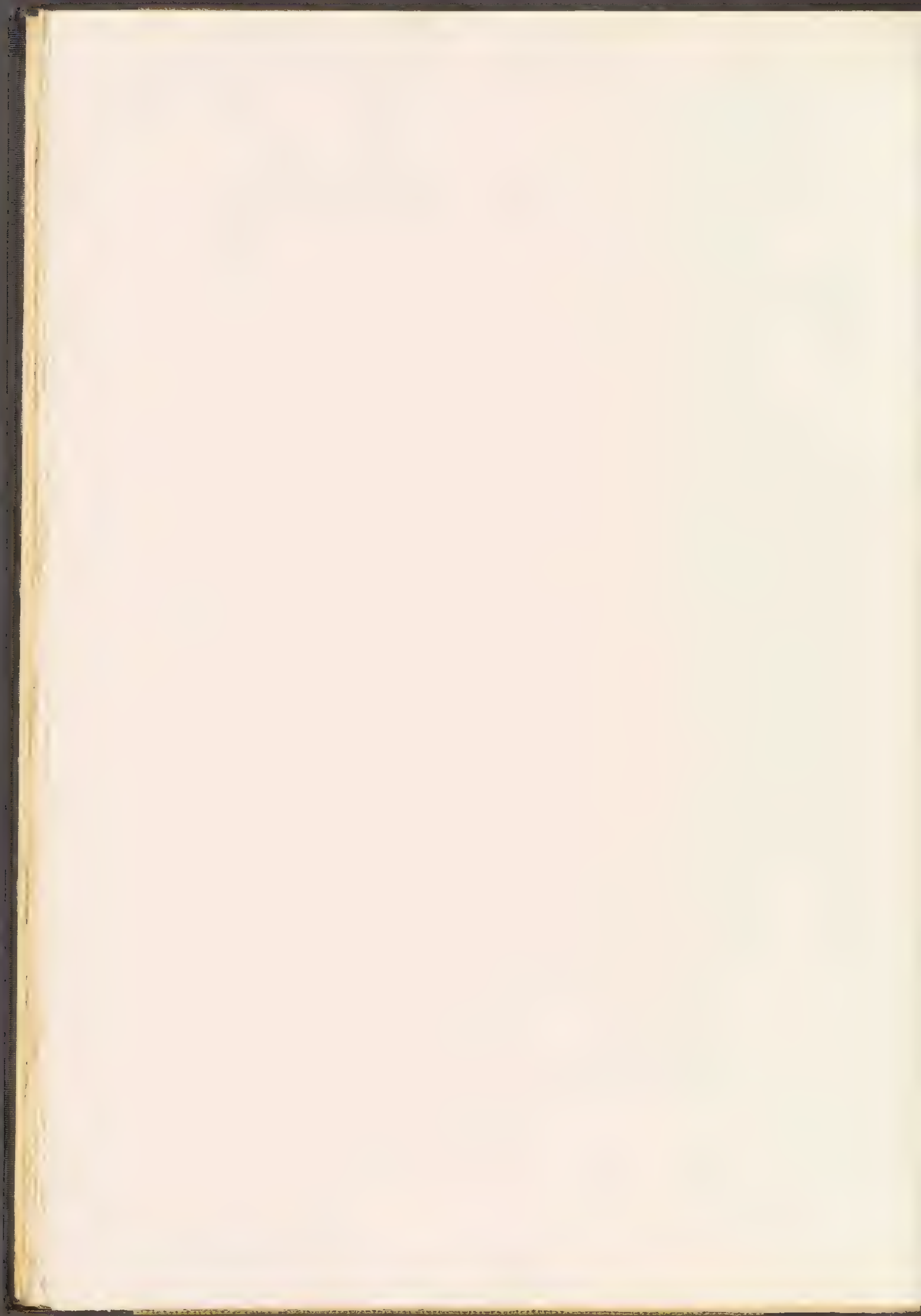








Fig. 1

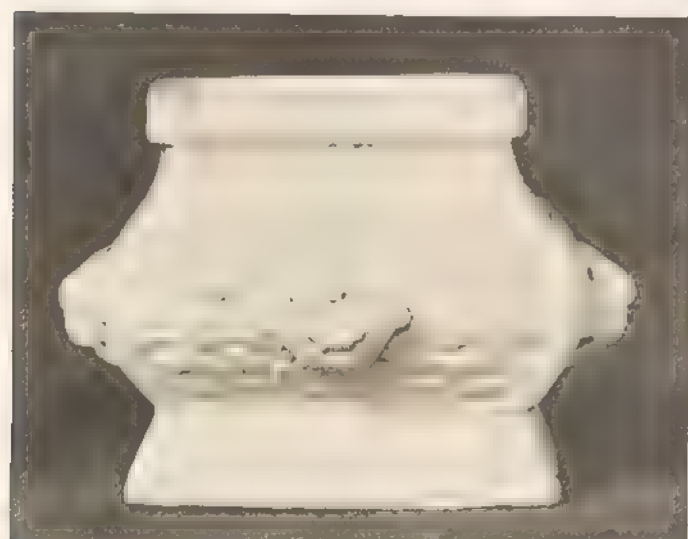




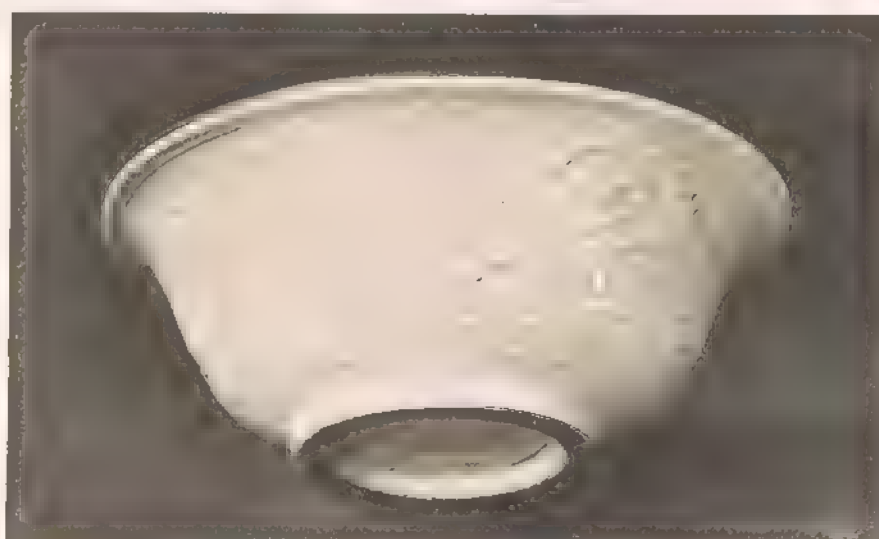
E 352



F 353



E 346



F 345



E 351



F 348



F 341



E 340





F. 357



F. 347



F. 341



F. 35



F. 343



F. 359



F. 360



F. 358

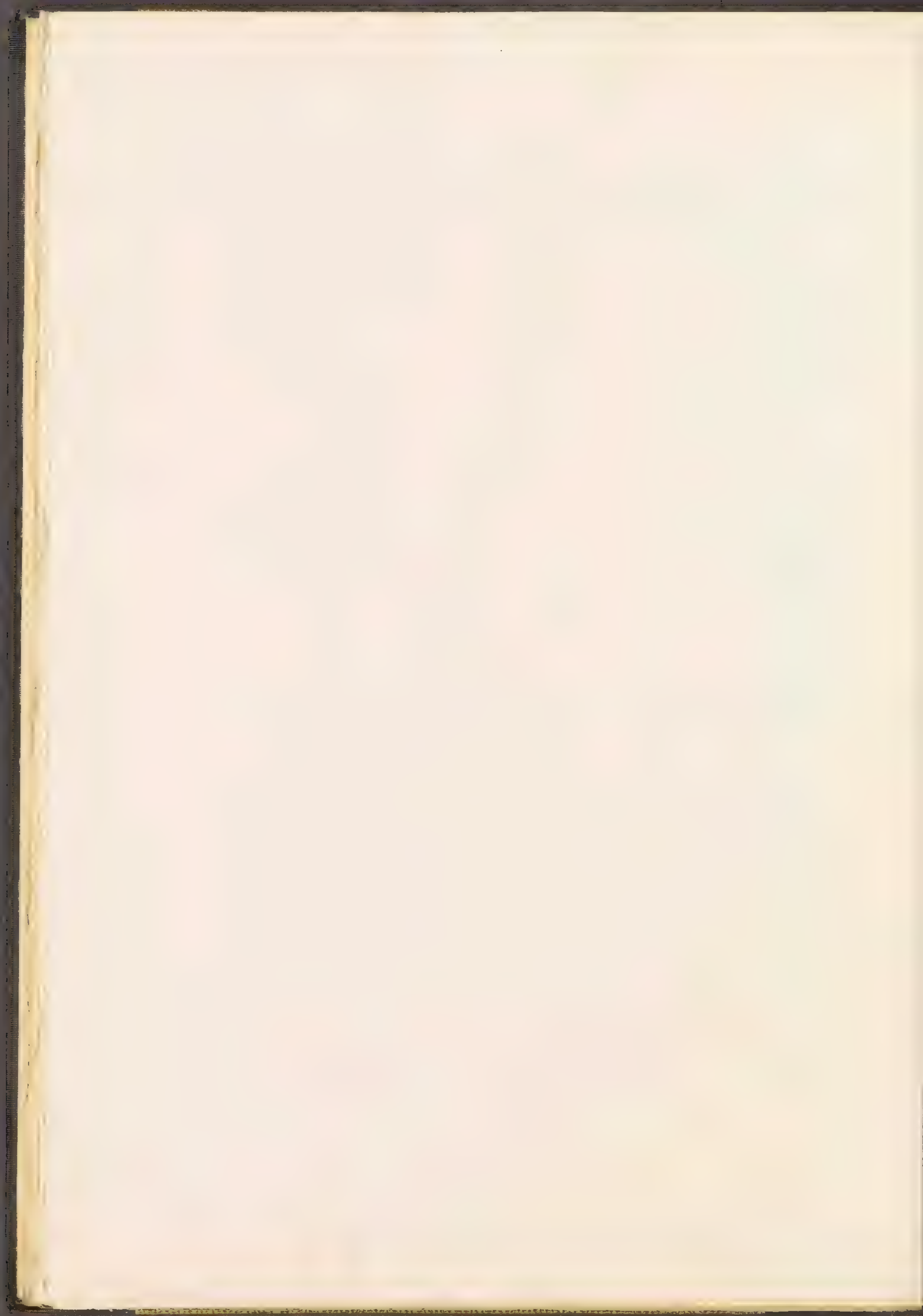




Fig. 1

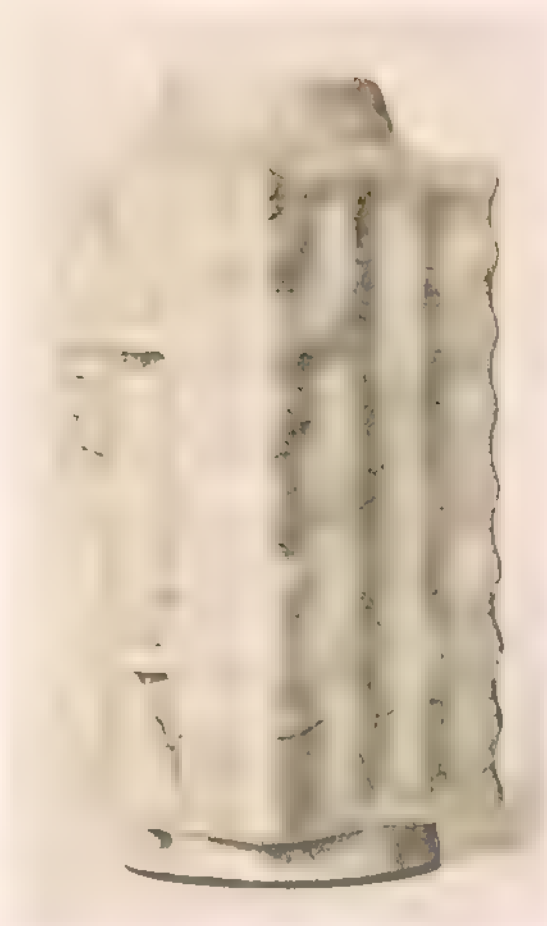


Fig. 2

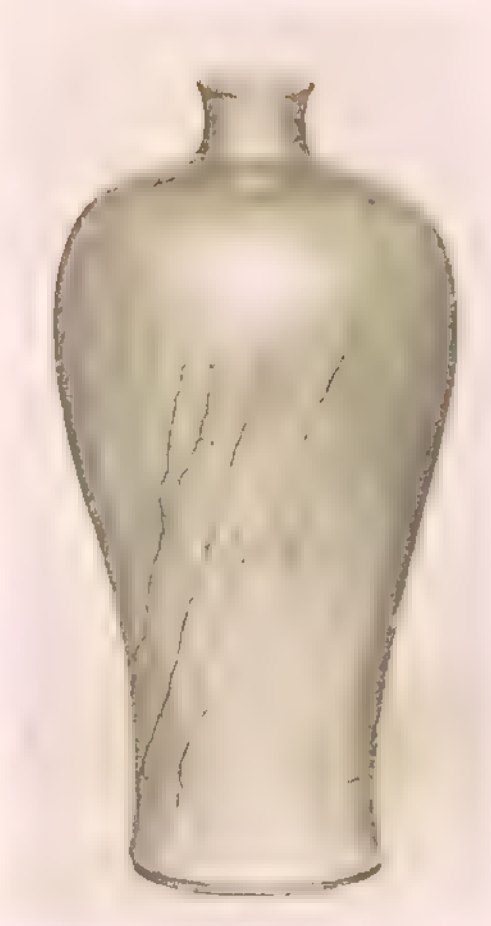


Fig. 3



Fig. 4



Fig. 5



Fig. 6

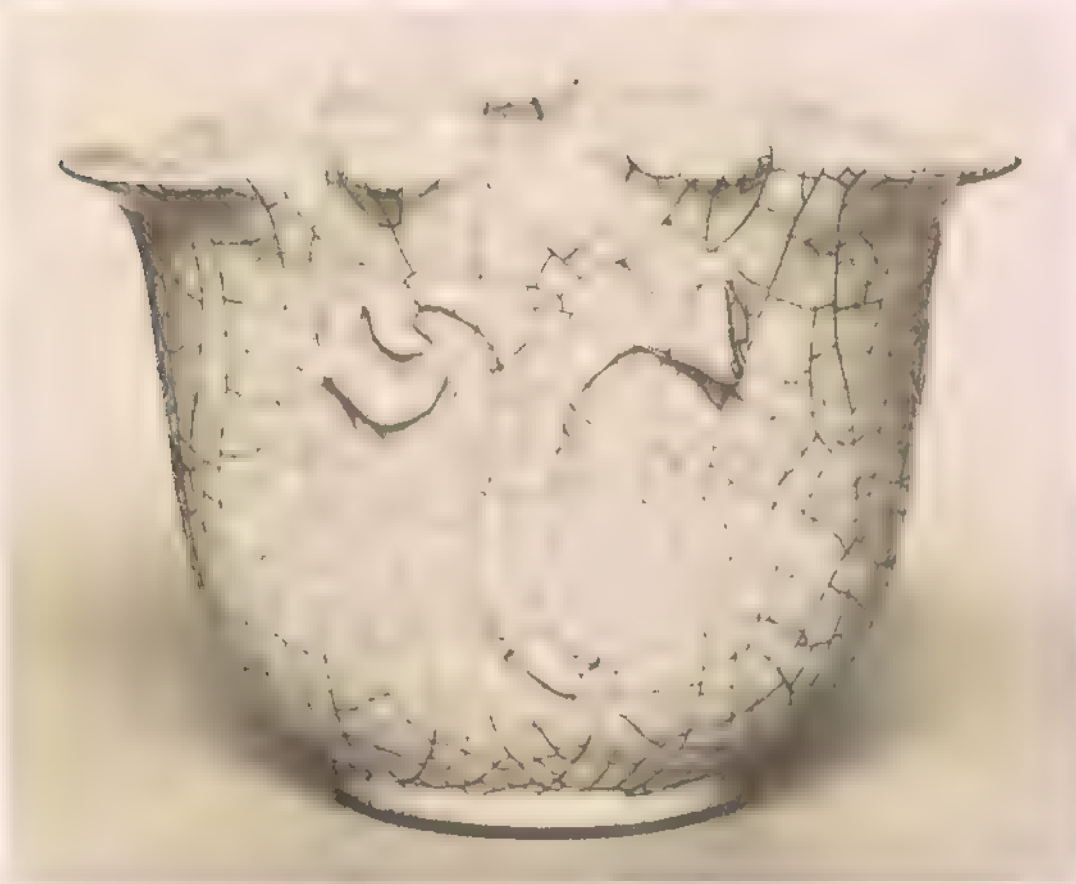
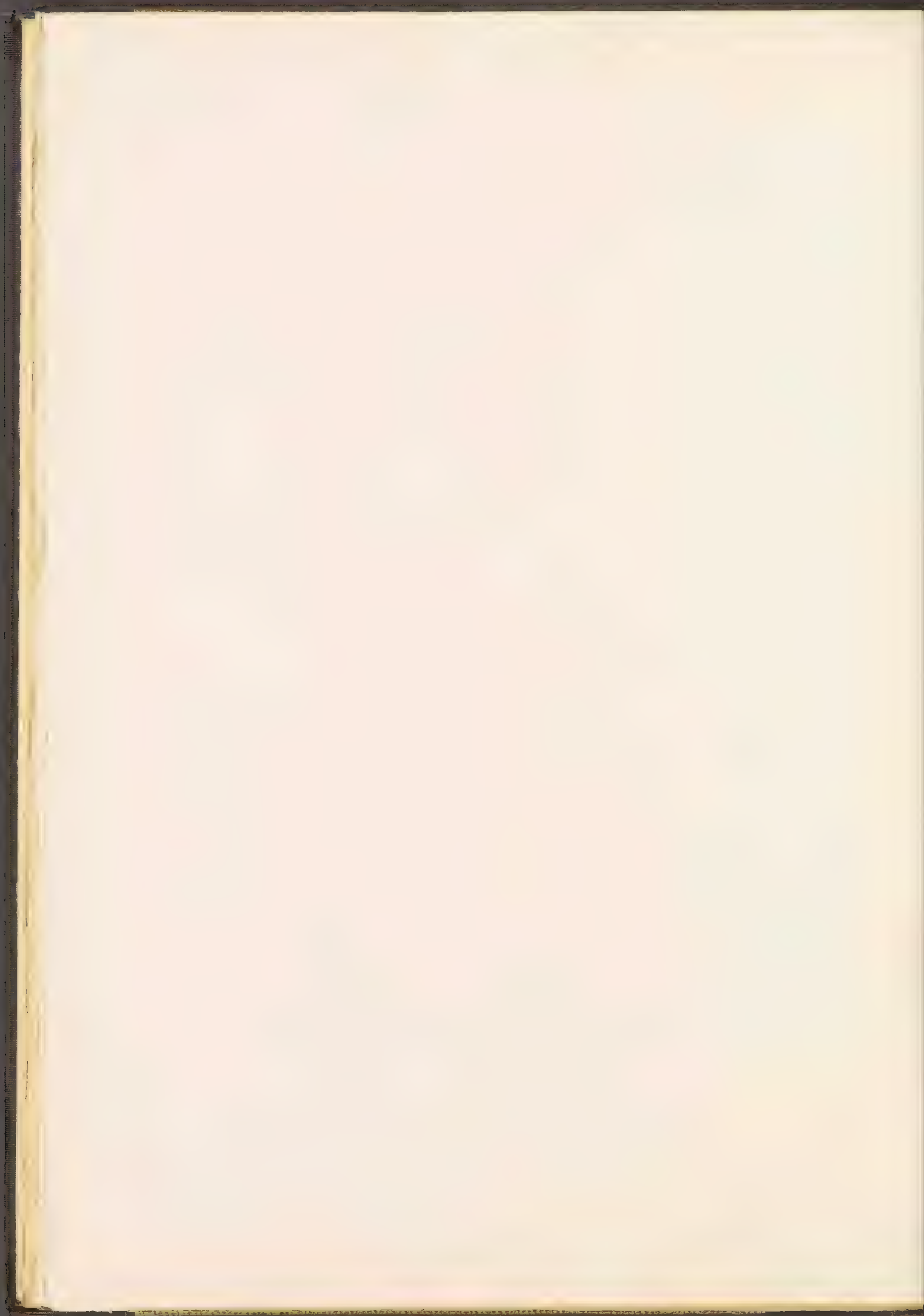
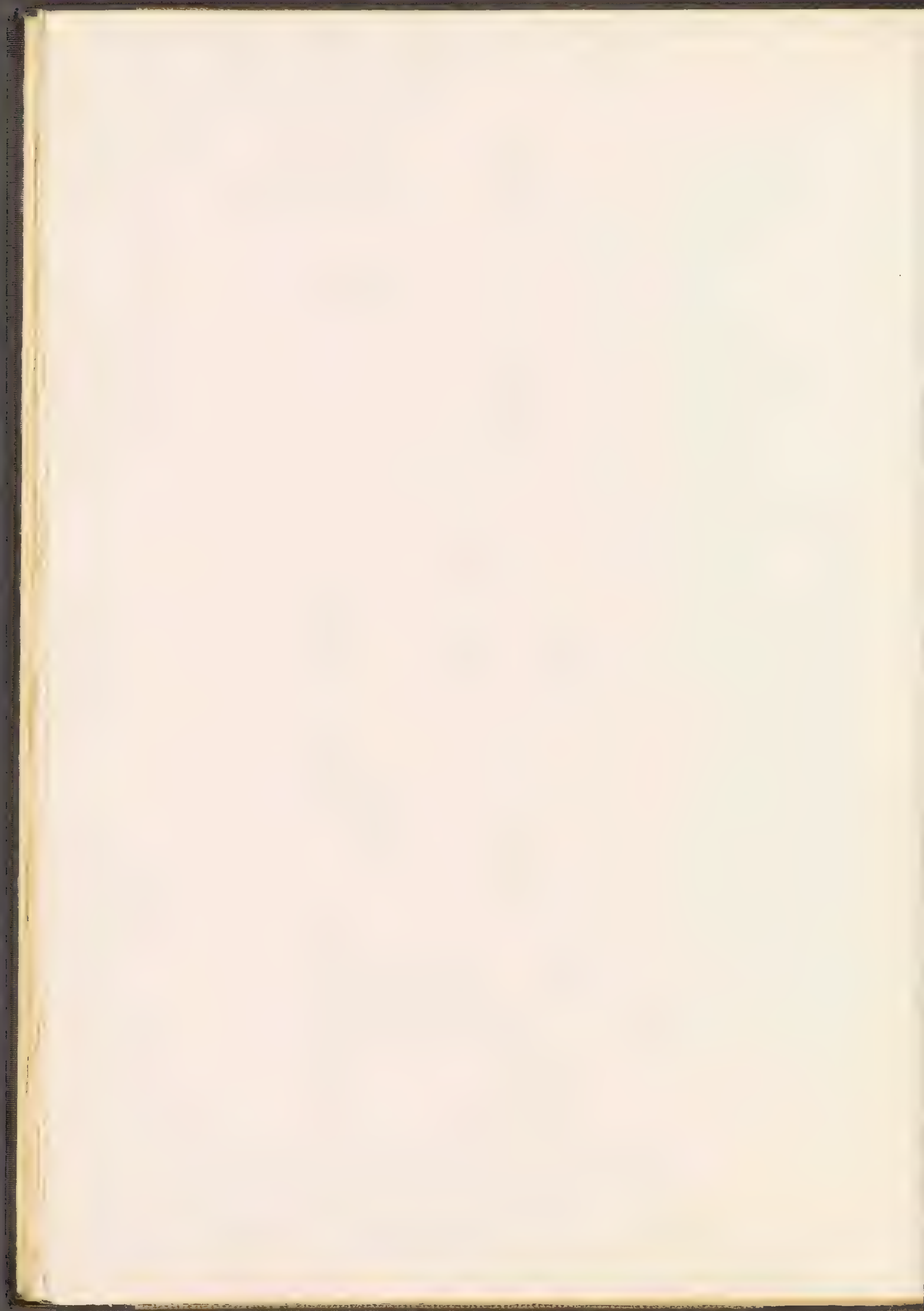


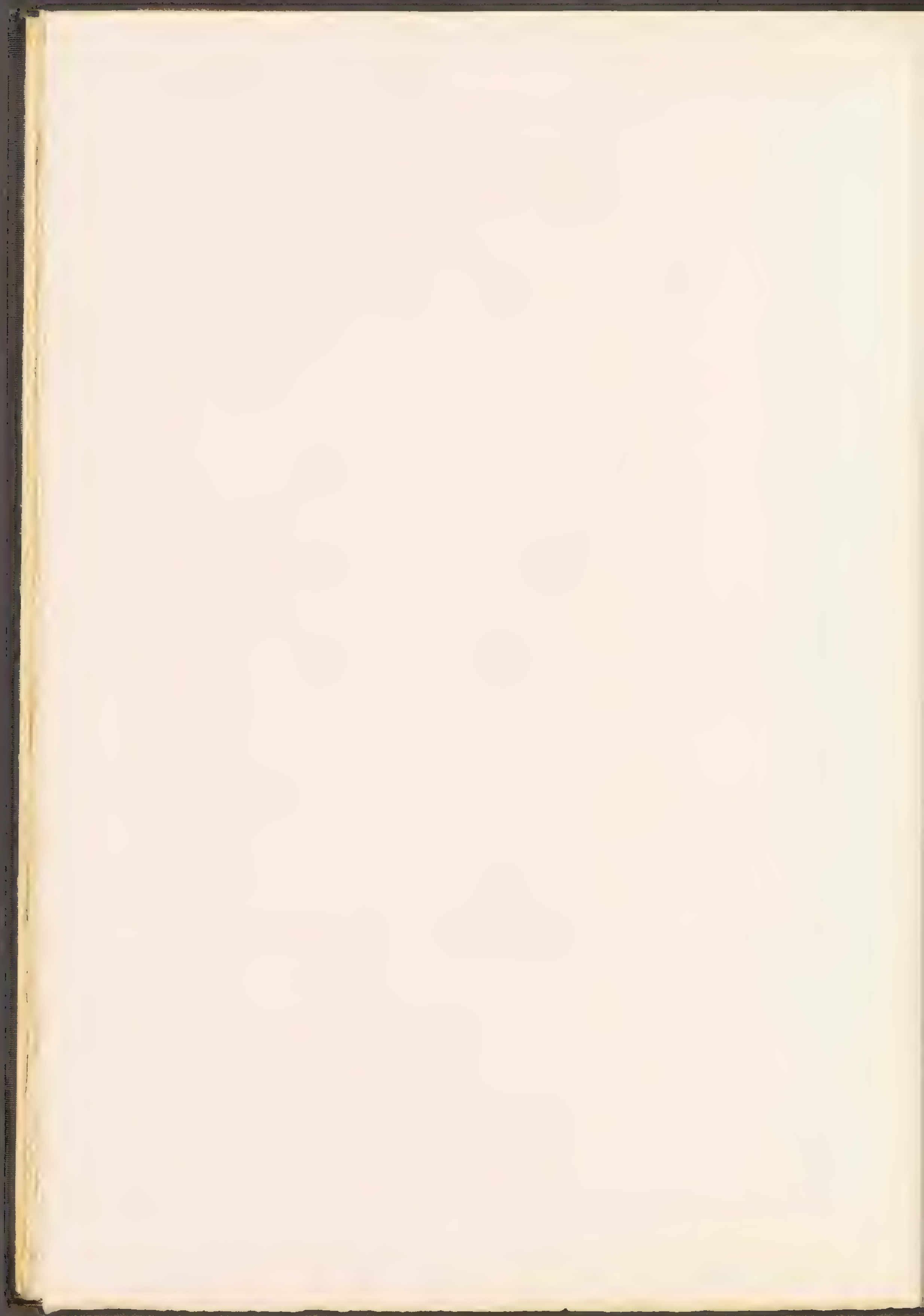
Fig. 7













E 375



E 386



E 374



E 384



E 382



E 432



E 383



E 385



E 433



E 385



E 387



E 398



E 385



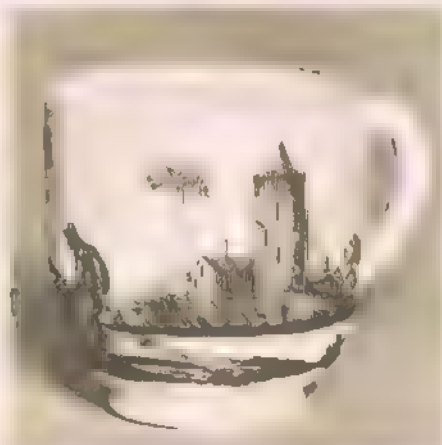
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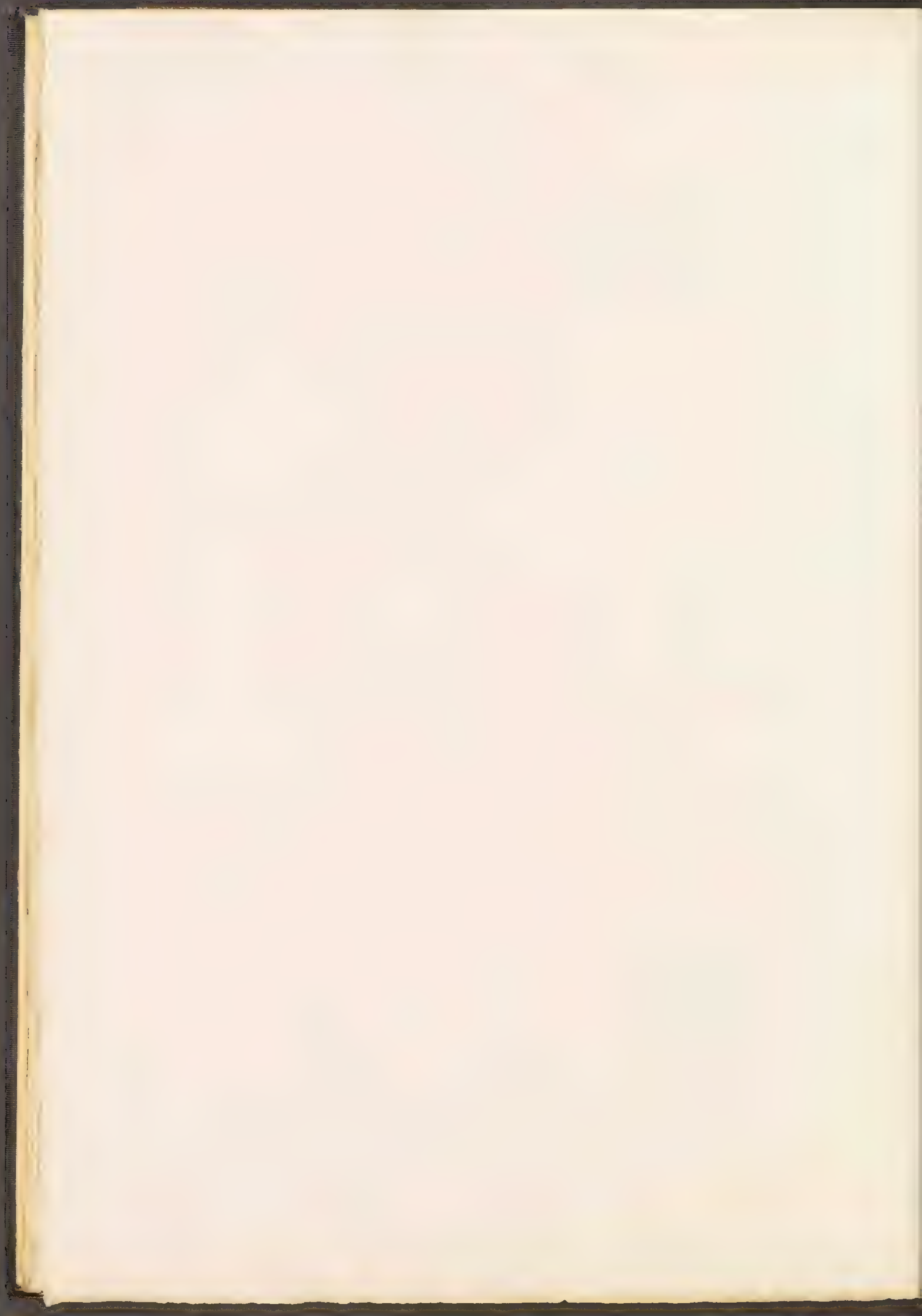
E 371



E 431



E 394





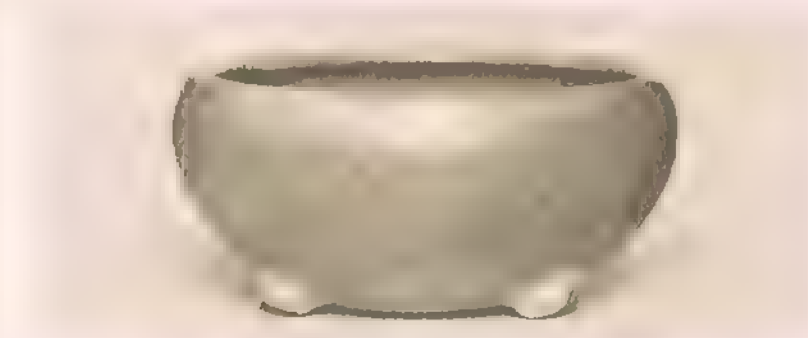
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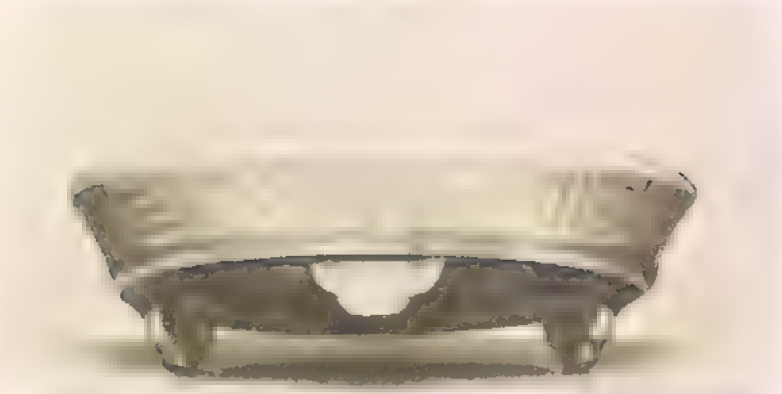
E 339



E 379



E 377



E 369



E 367



E 444



E 420





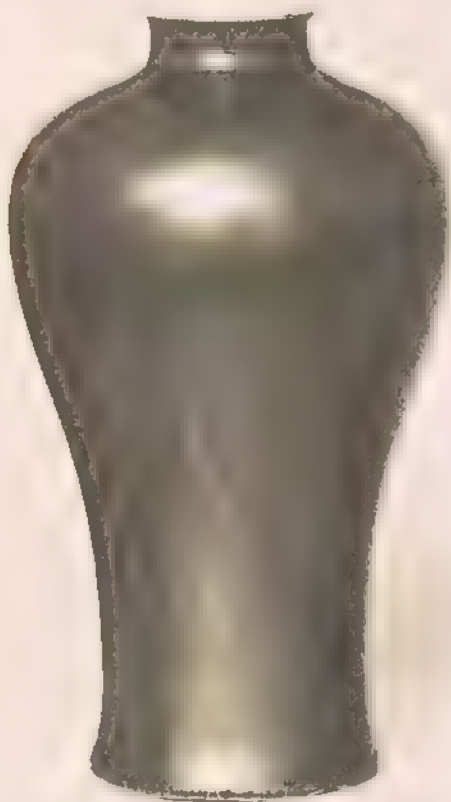
E 396



E 401



E 371



E 389



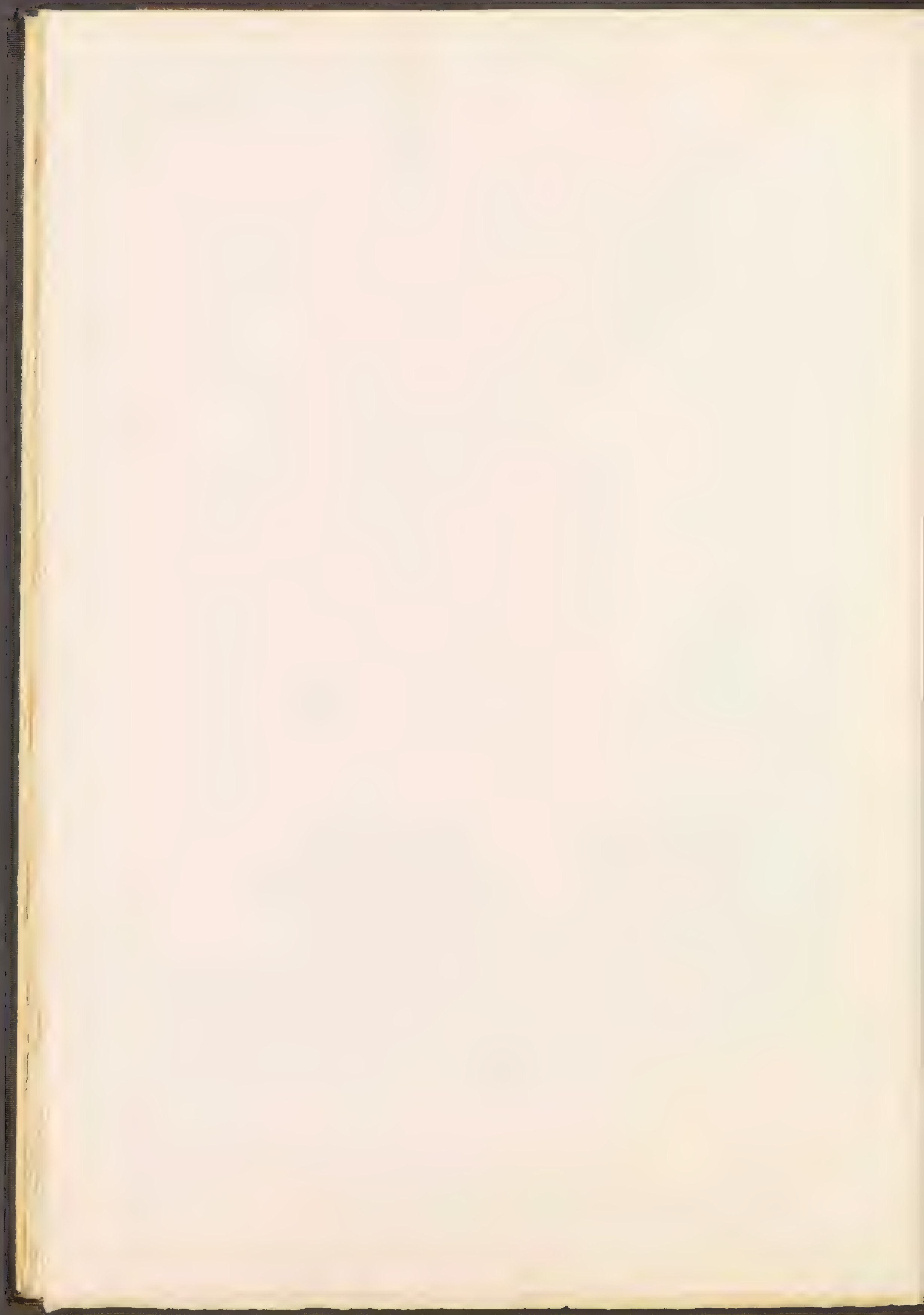
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E 392



E 391

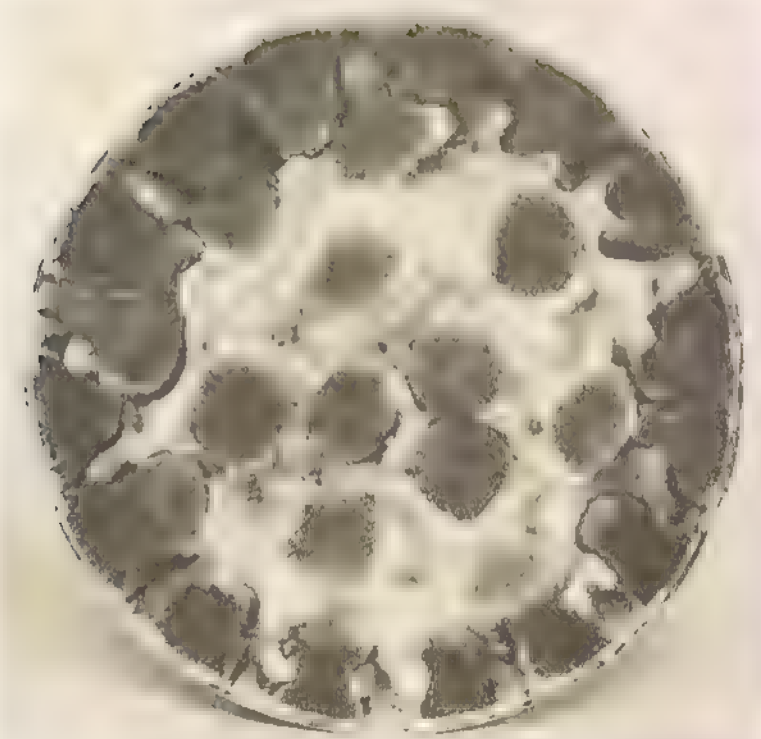












F. 56



L. 257



F. 57



F. 573



F. 574



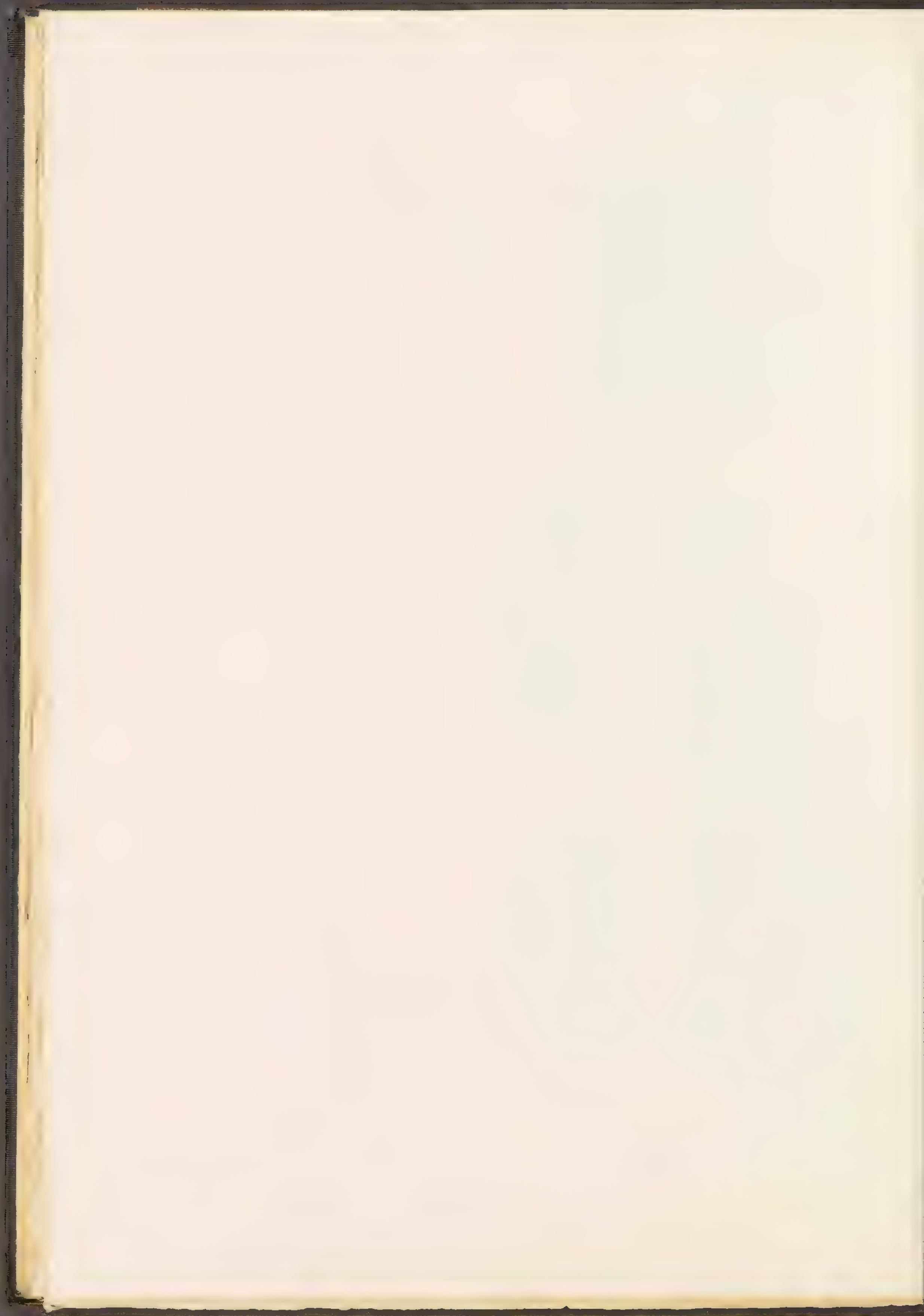
F. 575



F. 576



F. 577





E 411



E 412



E 417



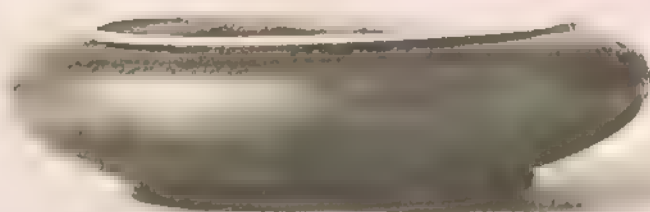
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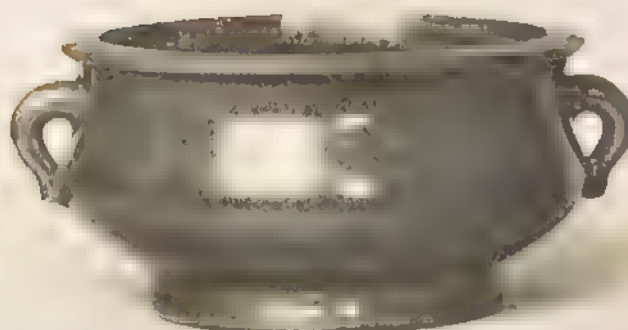
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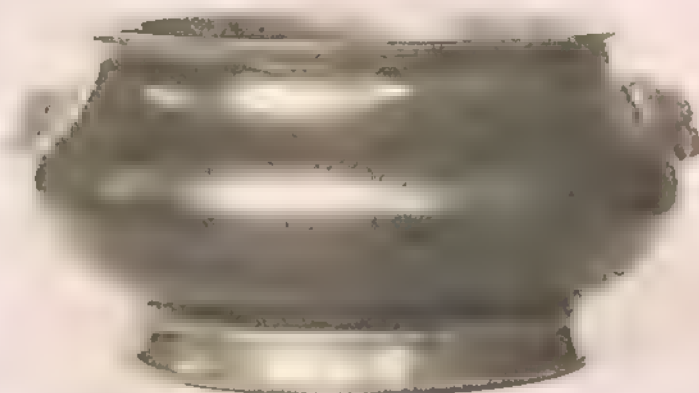
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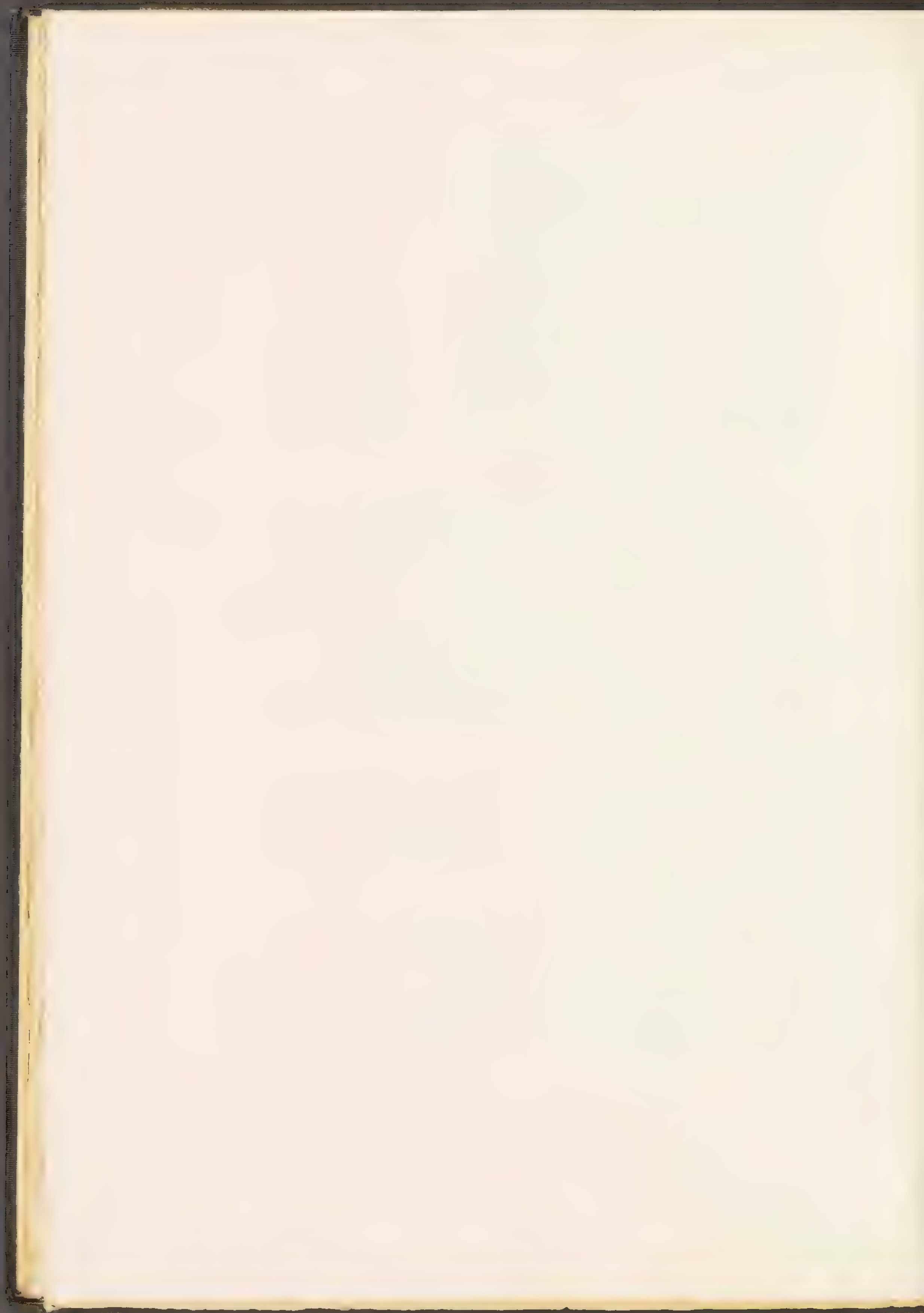
L 365



E 383



E 384





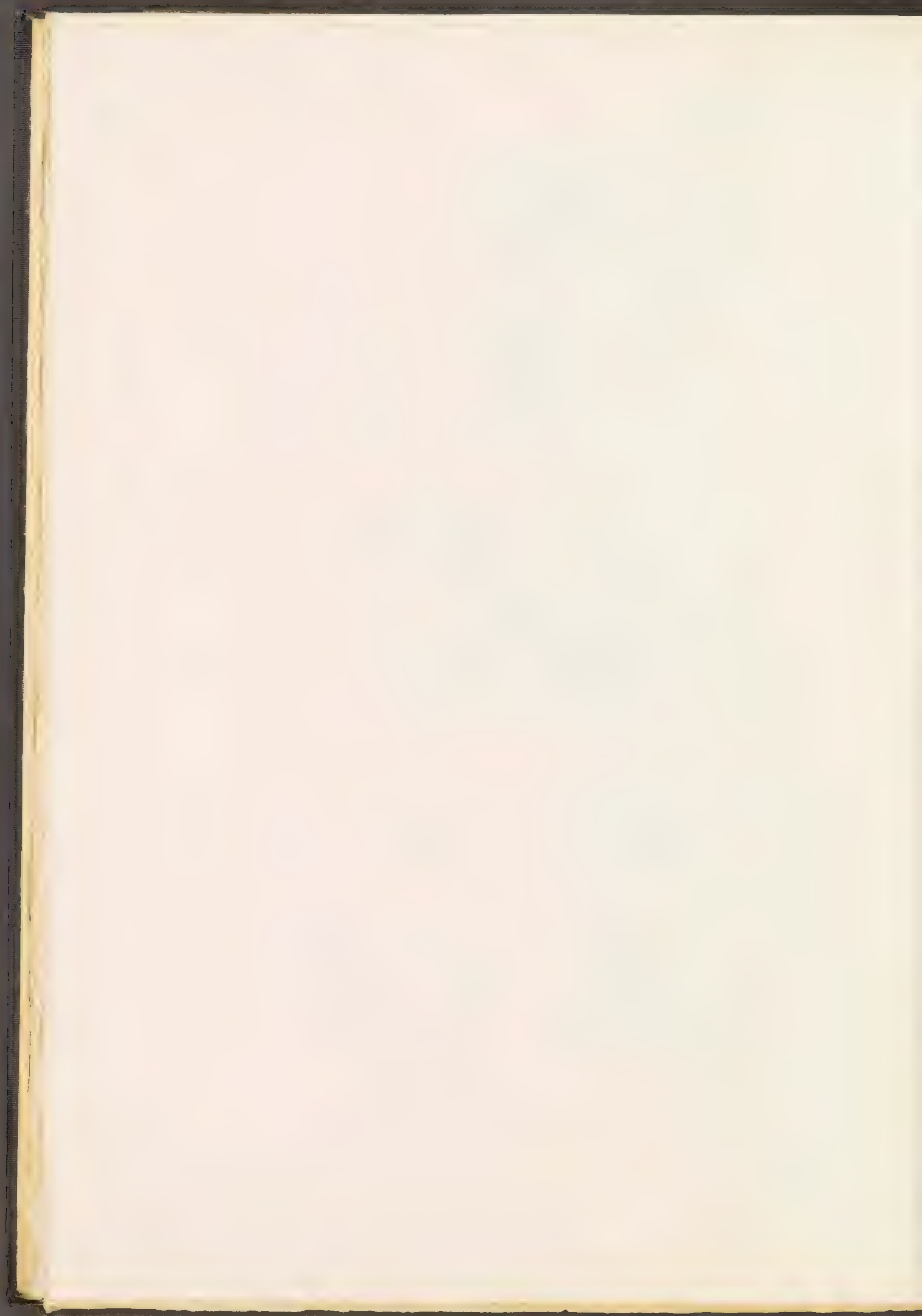




Fig. 1.



Fig. 2.





E 418



E 422



E 424



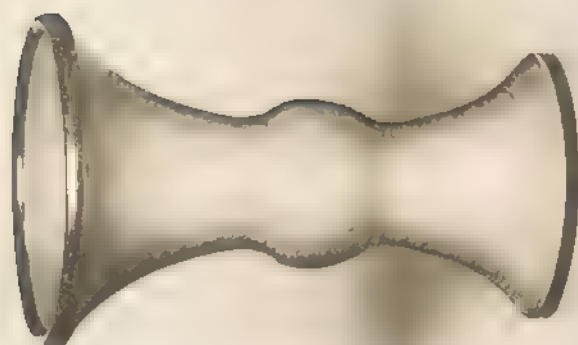
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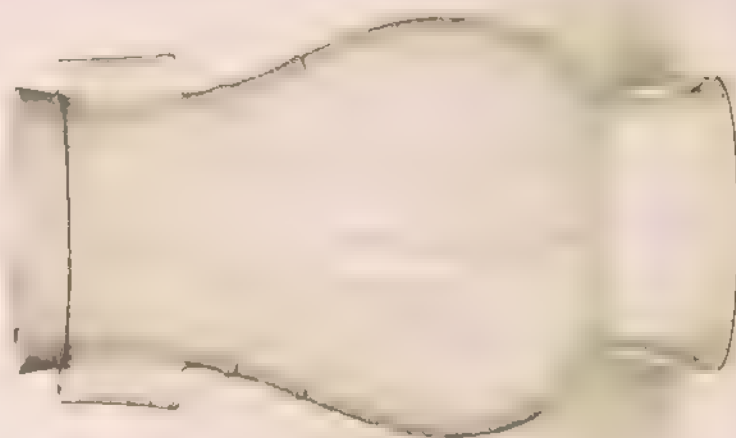
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E 420



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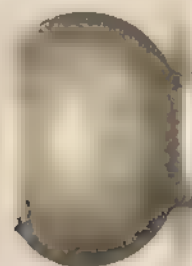
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E 421



E 423



E 414



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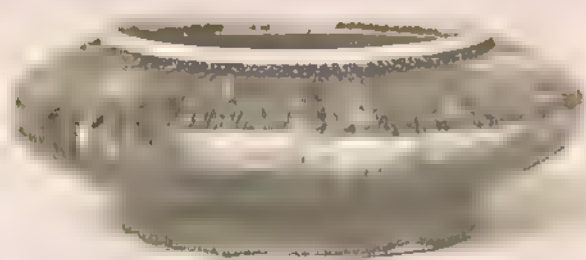


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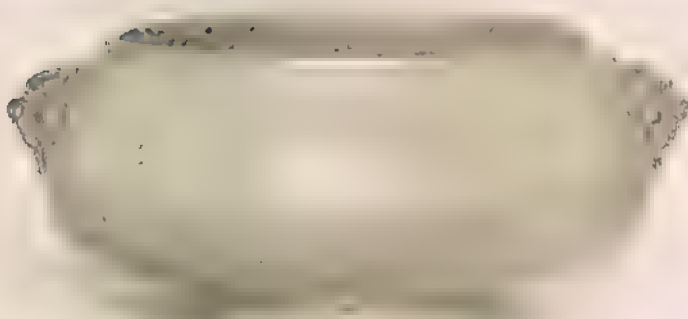




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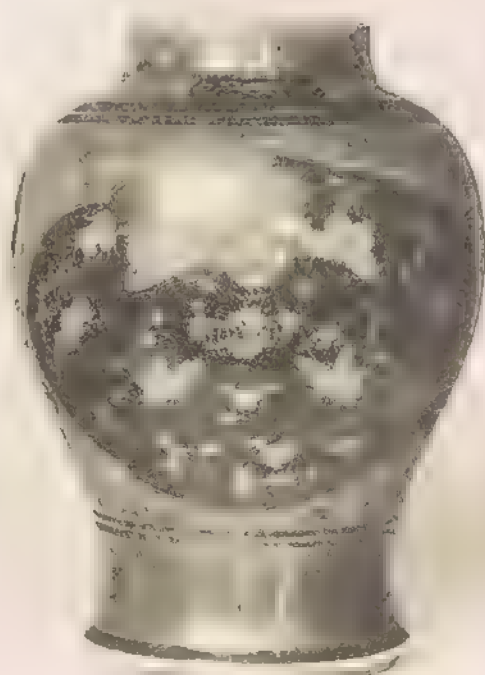
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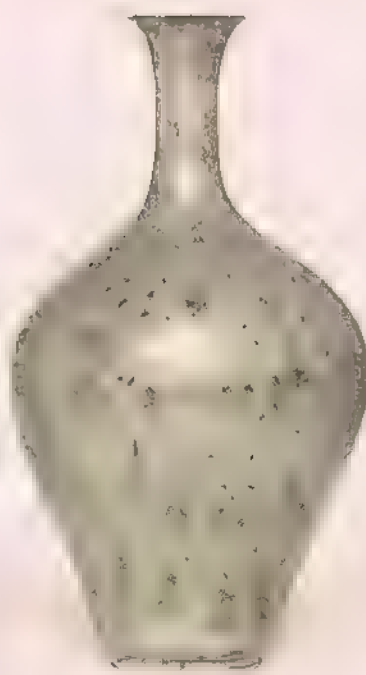
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E 403



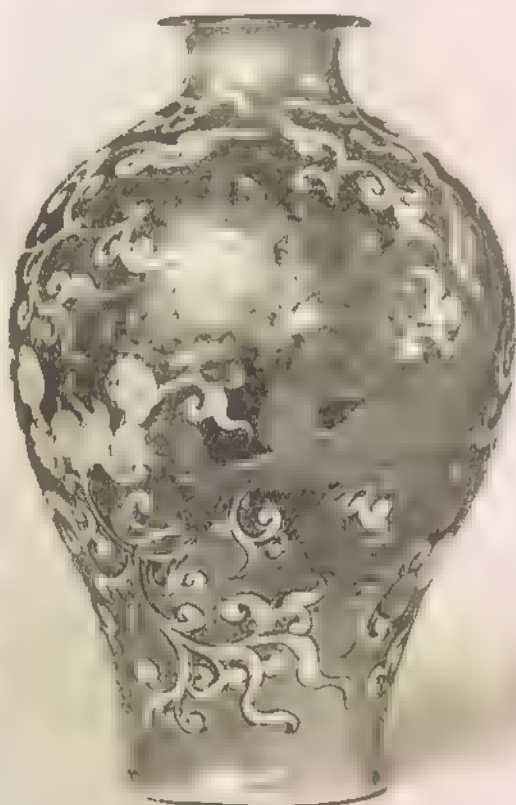
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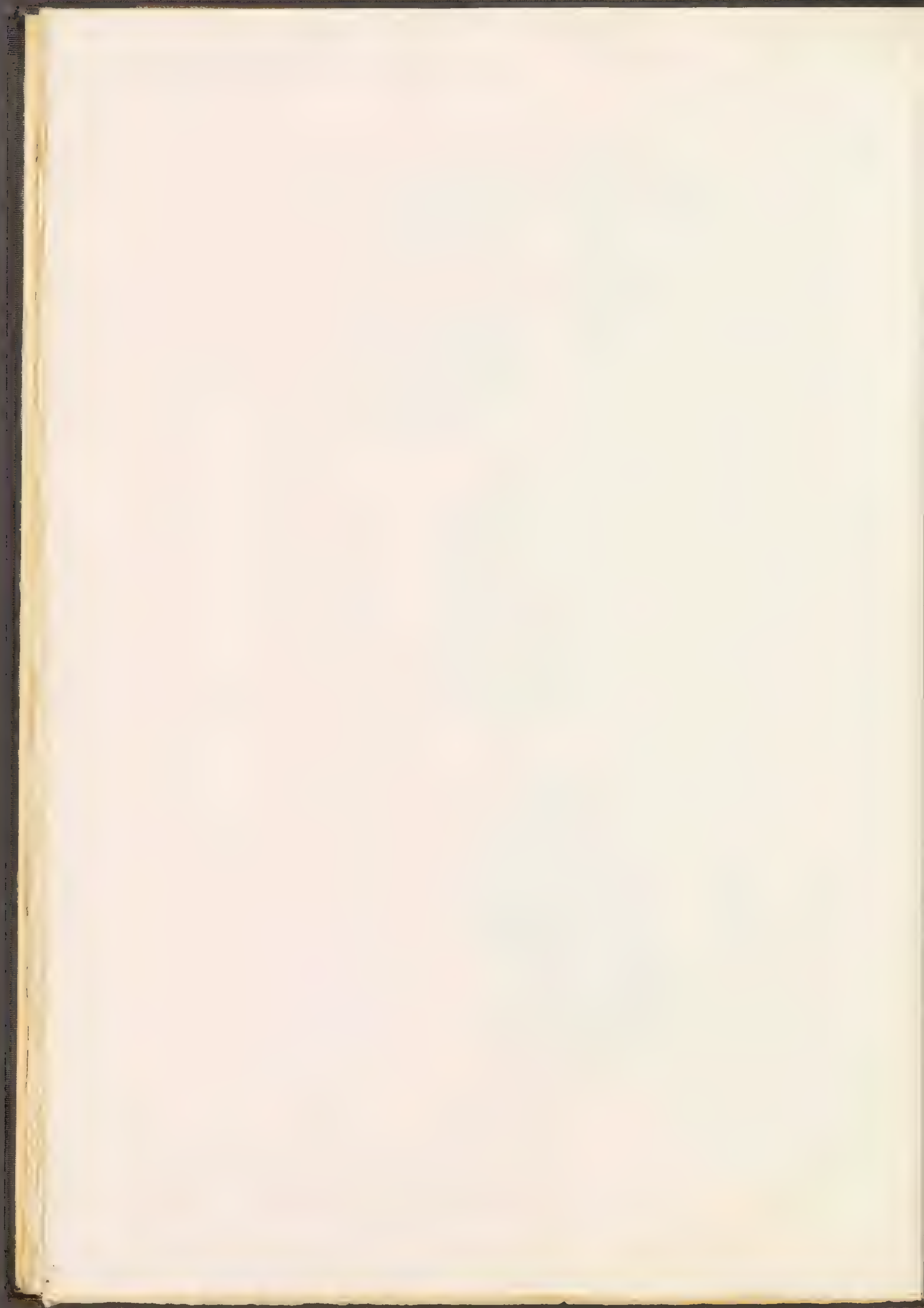
E 402



E 404



E 406













L. 408

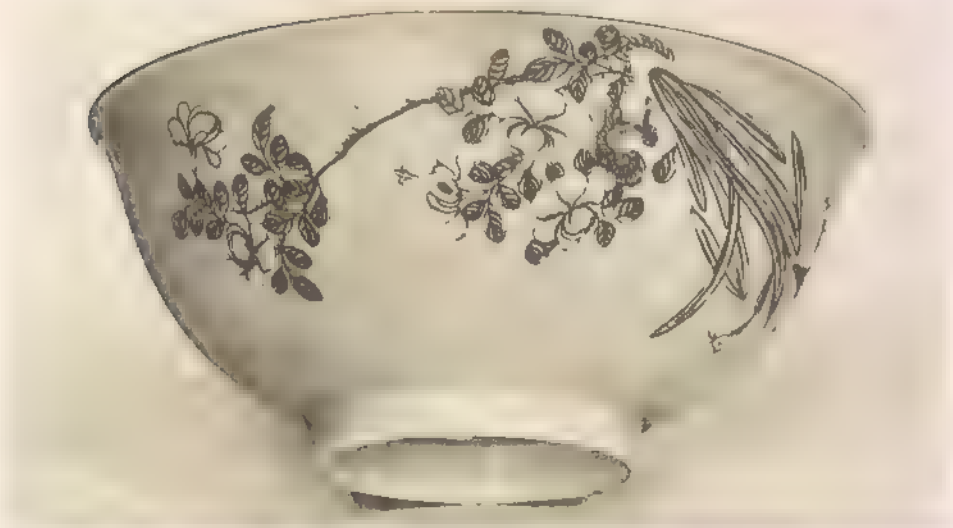


L. 407

L. 450



E. 455



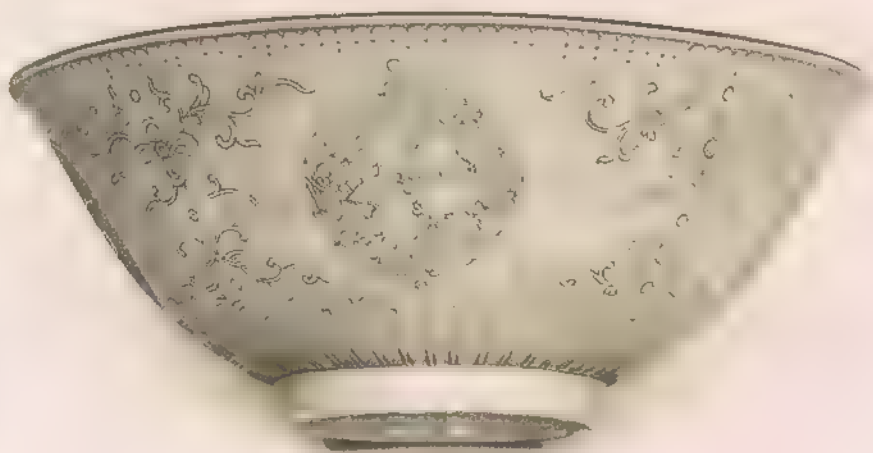
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E. 453



E. 452



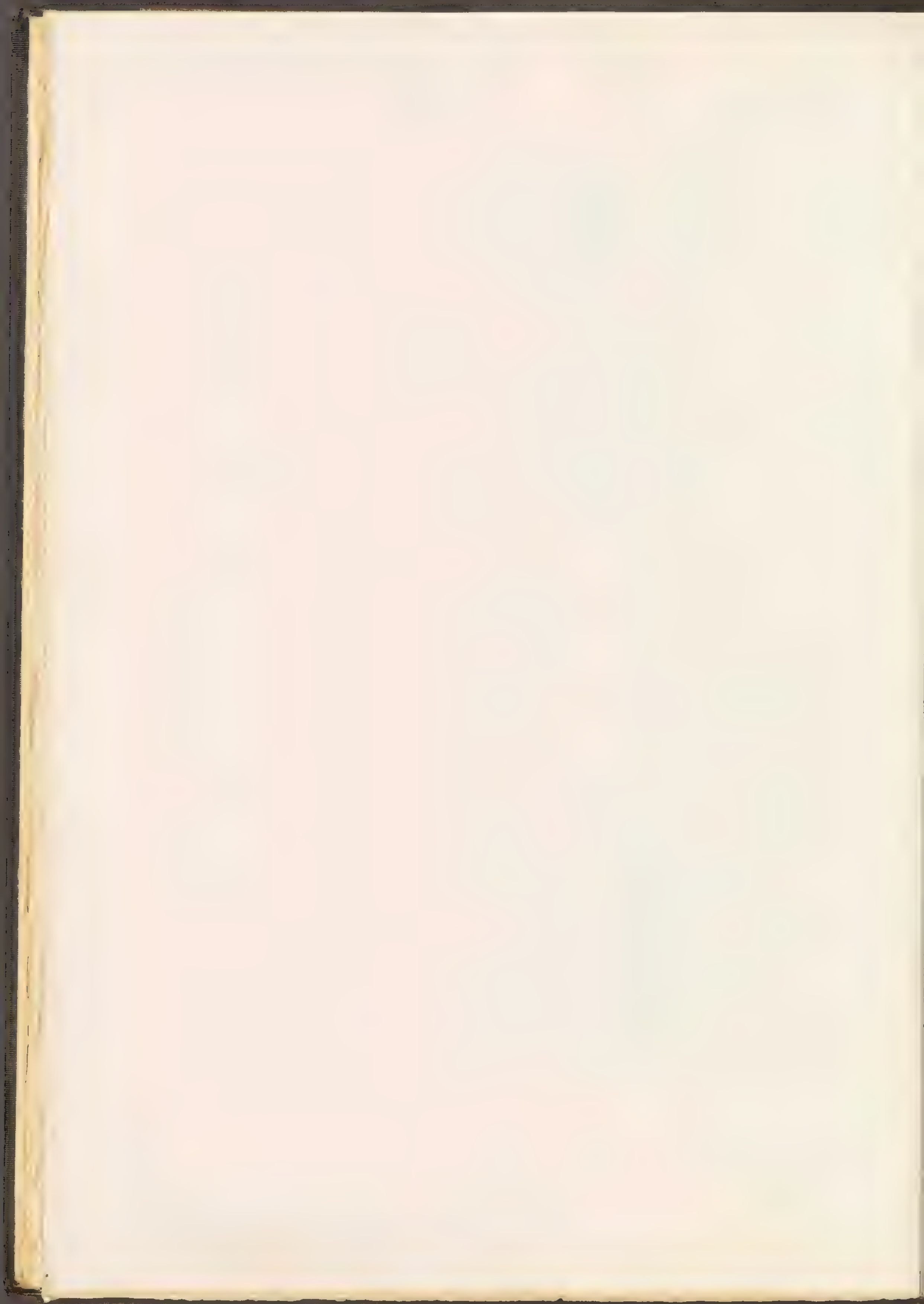
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L. 256

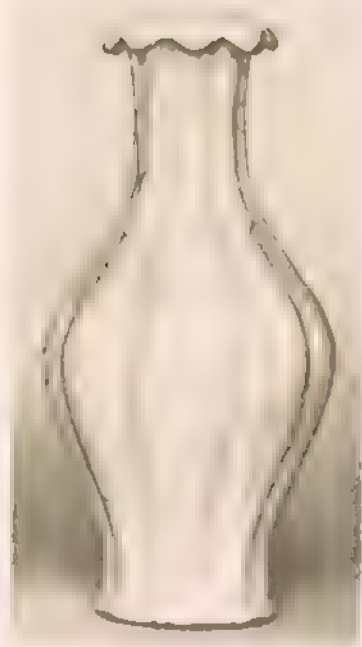


L. 451





F. 10



F. 11



F. 12



F. 13



F. 14



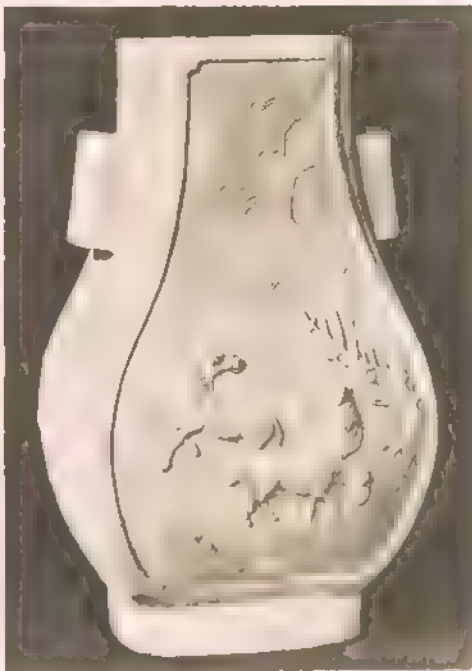
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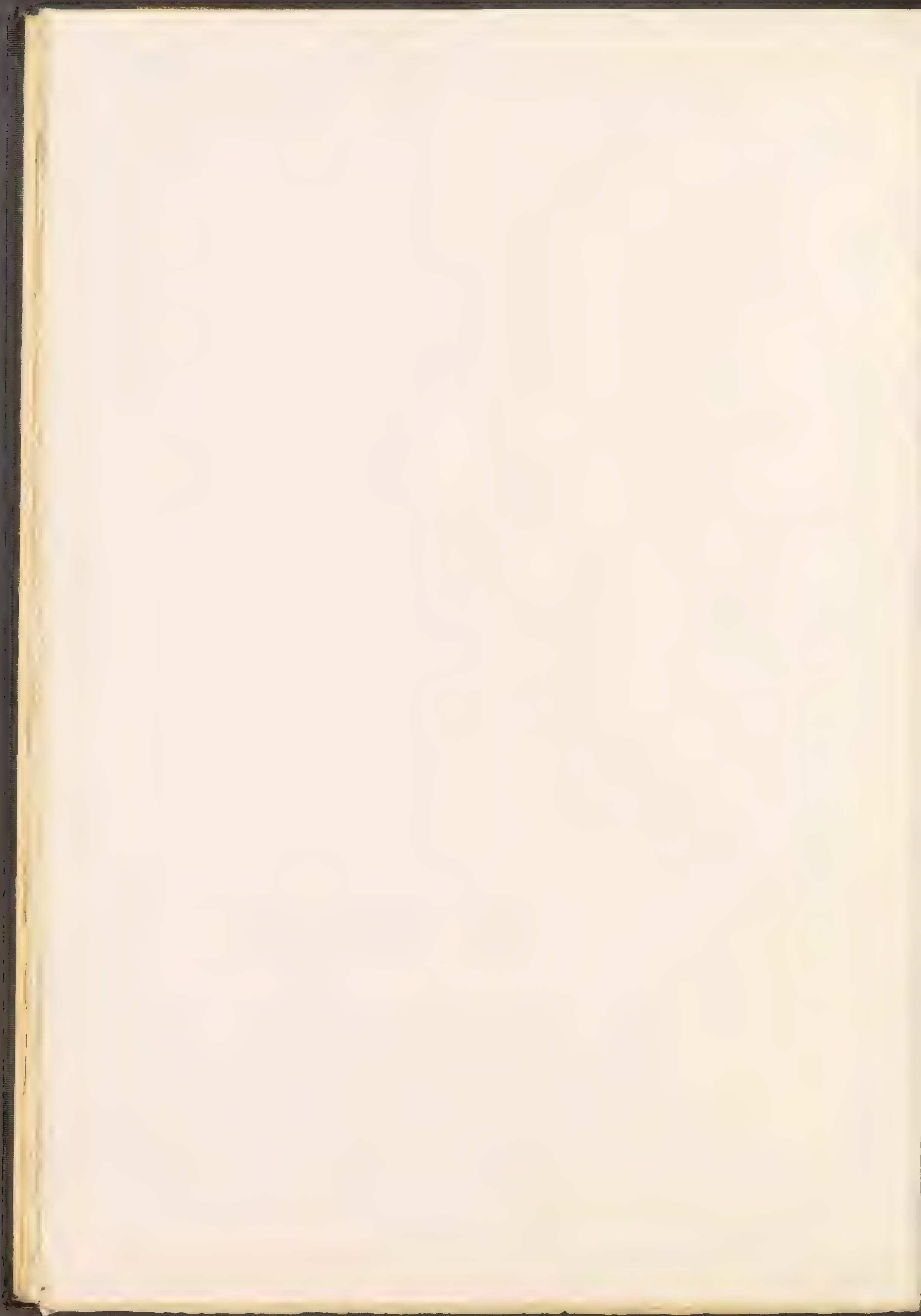
F. 16



F. 17



F. 18





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